"Mission of the Stage Alliance," by Rev. Walter E. Bentley

OCTOBER
6
1915

THE NEW YORK DRAMATIC MIRROR

PRICE
TEN
CENTS

JULIAN ELTINGE
In "Cousin Lucy"

Drama—Vaudeville—Motion Pictur

White, N. Y.

Rush hour in the subway as represented in "Ned Wayburn's Town Topics." At the extreme right of the picture is Bert Leslie, the slangiest guard who ever called a station.

White, N. Y.

The choleric Paul Fabre (William Danforth) in "The Girl Who Smiles" threatens his servants, Alphonse and Pauline (Fred Walton and Marie Fanchonetti) with dire punishment unless they obey his orders.

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Grace George whose exquisite sense of comedy is seen to advantage in the revival of Langdon Mitchell's "The New York Idea."

White, N. Y.

Fred Niblo as the bartender-evangelist, Holliday in "Hit-the-Trail-Holliday," is oratorically impressive when he promises the brewery employes better wages in his "Nearly Beer" plant.

White, N. Y.

Eva Hardcastle (Miriam Collins) in "The Road to Happiness" affectionately greets Viola Winthrop (Marguerite Batterson) home from boarding school. The men who share the radiance of their happiness are, from left to right, Benjamin Hardcastle (Scott Cooper), James Porter (George Lund) and Jim Whitman (William Hodge).

White, N. Y.

Holbrook Blinn as Robert, a soldier, in "Moloch" meets Lillian Albertson, who, as his wife, Katherine, has been sent to the trenches with the red cross corps.

IN THE WORLD OF MAKE-BELIEVE

THE NEW YORK DRAMATIC MIRROR

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THE CHURCH AND STAGE ALLIANCE

What It Is Trying to Do for the Actor—Sermon by the National Secretary

REV. WALTER E. BENTLEY

"'ALL things are Mine.'—'All ye are brethren,' are two texts that perhaps best fit our purpose, implying as they do universal ownership and universal brotherhood. Mark you, for as I see it—this is the Church's message to the theater to-day that she, her offspring, is, or ought to be and so will be, her greatest ally in the world's redemption, and her followers and devotees are not apart, dwelling in isolation, but are, with us, members of the brotherhood. For all ye are brethren. Our unity is organic, for no man liveth or dieth unto himself. If this is true, wherefore the Actors' Church Alliance, you will ask? Why an organization to unite what is already one? The New Testament answers the question. When the world's tragedy was enacted on Calvary, Jesus's disciples were left orphans. Their dreams crushed, their hearts saddened, for the Lord of life and glory. He who had stilled the waves, healed the sick, raised the dead, had Himself become a victim of death, and before their very eyes had expired on the most degrading symbol of a slave's torture. So heartsick, they wended to their homes. Crushed and dispirited, their future was a blank and all their hopes were shattered at a blow. His promise to rise on the third day was to them an idle dream. They had forgotten His words, 'I will not leave you comfortless. I will send the Comforter to you. All things that the Father hath are Mine, and He, the Comforter, shall take of Mine and shall show it unto you.' The Comforter is here and is leading us into all truth according to our willingness to be led. Hence this Alliance, a manifestation of His power and guidance and that He verily is taking all things among men of which surely the theater is one of the greatest. All things, yes all things, all nature, all history, all science, all art, all literature, all aggregation of truth in whatever domain and whatever kind it may be, physical, social, economical, artistic, religious.

"'Think you that My working is confined to a few paltry miracles in Galilee? The universe itself is My miracle. Think you My words are restricted to a few short precepts uttered to the Jews'? We make foolish distinctions. We relegate God to what we call the domain of revealed religion, and hence we have a disorganized and disintegrating Christianity, dishonest business, corrupt politics—'working for my pocket all the time'—a debased and sensational press, and, as the mirror of it all, a degraded stage and a consequent cheap, vulgar life. And yet, dethrone Him as we will, still His cry rings through the centuries, 'All things are Mine.'

ORIGIN OF THE THEATER

"It is scarcely necessary here to review the history of the theater. How it embodied the religious instincts of the Greeks in the greatest open air plays of Euripides, Sophocles and the rest—how, later despised and rejected, it wallowed in the cruelty and filth of the Roman amphitheater, and finally perished in the dissolution of the Empire to revive again in the form of Mysteries in the eleventh century, when chancels were stages, congregations audiences and actors the priests. How the Mysteries gave way gradually to the Moralities and, these becoming immoral, the stage was thrust from the chancel to seek its independent existence in the world. Here was the Church's opportunity. Had she but realized it, how different the history of the arts and their influence on human life! Strange that the children of this world should always be wiser than the children of light. But, after all this neglect and trial, at last, even for the stage, its 'fullness of time' arrived, and in the year John Calvin died William Shakespeare was

REV. W. E. BENTLEY BETWEEN TWO FRIENDS, GUS FORBES AND ERNEST WILLIS, ON HIS AUTO TRIP THROUGH THE CANADIAN ROCKIES.

born. What a glorious exchange that was for the world. And do not Shakespeare's works form humanity's Bible—the word of man answering the word of God? Mr. Ingersoll was not far wrong when he titled Shakespeare 'a Holy Bible.'

"Yet with this new birth and the possibilities of the drama in the works of its magic king, how fared the stage? The Church, envious of the popularity of its offspring, denounced it. The actor was denied the rights of citizenship and his property was confiscated. In life he was outside the pale of the law, and in death he was refused burial in consecrated ground. Under these circumstances what kind of people, think you, became actors? What kind would you naturally expect? Give a dog a bad name and you know the result. So actors were vagabonds, and this inane, unjust prejudice still exists. Hence the child, soured and embittered, went on its own unlicensed way. After the Puritan repression we have, very naturally, the outbreak of the Restoration—that dark blot in English history so full of sensuality and excess. And so we come to modern times, and what has the Church done in the way of the reclamation of the drama? She drove her child out. What has she done to win her back again? One thing in all fairness must be said, and that is that the historic Church of the English race has not denounced. Her influence, I admit, has been wholly negative, but she has not denounced. Other communions *have* condemned in councils, sermons, tracts and preachings of all kinds, but even they are learning better, and, largely through the influence of the Alliance, are they beginning to recognize that such a tremendous factor of our modern civilization, so sacred in its origin, boundless in its possibilities and mighty in its power, demands and deserves the careful study and sympathetic help of every earnest Christian heart.

"Our task, nay, duty and privilege, is to lend a hand so that this disowned and rejected offspring of the religious nature of man may be loved into its perfect self and the prodigal of to-day—made so largely through the Church's indifference, past condemnation and neglect—becomes the prodigal redeemed.

INFLUENCE OF THE DRAMA

"And what shall we say of the influence of the drama upon human life? Have you observed the miniature theater in your nursery? Do we forget that 'All the world's a stage and all the men and women merely players.' Let us not forget the Master's words, 'I am come that ye might have life.' If life is sacred—and is anything more so—then everything that ministers to life is essentially sacred and everything that does not minister to life is essentially devilish. There is no half way station. Away with your subterfuges, your double standards, your two codes of honor. Art, therefore, if true to itself—and if not, it is no longer art—is, in its place, sacred, and together with the Church, the press, the school and the ballot box, is a force making for righteousness. There is no more deadly heresy, no more petrifying, benumbing and vulgar error than that which seeks to cleave a chasm between what is called the sacred and the secular, which says God is in His heaven and forgets that He is in His world, and that the earth is His footstool; which relegates Him to one little corner, and the higher and more out of the way the better, and denies Him His presence here and thus prevents His power, which we call religion, from suffusing, inter-penetrating and transforming the whole realm of daily life. That is the true atheism. That is the spiritual paralysis which has so largely divorced faith from conduct and made so much of our effort all talk and no *do*.

"But we must learn better. We must remember that 'All things are Mine,' and therefore His presence is not confined to His Church, His chancel, His Book or His day, but is likewise in His theater, His press, His university, His commerce, and that He is forever pleading to win them to a purer, loftier, more healthful, and let me add, a saner life.

FAILURE OF PURITANISM

"When the Church fights for her own life she will lose it, but when, like her Master, she fights for the integrity and wholeness of life she will save it. For that reason and in the true interest of purity she has had to oppose what is called 'Puritanism,' just as in the interest of temperance she has had to oppose total abstinence. For purity is that which would make all things pure. Puritan-

(*Continued on page 5*)

MADAME CRITIC

EVERYBODY was anxious to see what Ned Wayburn had done to the Century Theater, and what he would do by way of competing with our recognized height-of-extravagance musical productions, and these two reasons caused the invitation dress rehearsal to be freely attended. There weren't seats enough for all the people.

The first innovation to impress us upon entering the lobby was a white-wigged man in a satin and lace court costume who courteously directed us to the proper aisle. Then came the girl policemen to take us to our seats. Their costumes were a reddish brown, coats reaching just above the knee and puttees high enough to give a glimpse of trousers. At first I wasn't quite sure whether the producer intended the girls to represent chauffeurs or guardians of the peace, but a reliable-looking stick carried by each one settled the question. Not everybody immediately grasped the idea that those sticks were not mere artistic details to be used in case of emergency, but were useful holders for electric lights.

Some more boxes have been removed from the orchestra floor until there are none whatever there at present. I am glad of this, but the next manager to follow will regret it, for if there was one thing that might be depended upon to give a new manager a chance to show his bravery in remodeling what was considered our most beautiful playhouse it was the subtraction of a few boxes. The regular patrons of the Century who had grown to love the place would then complain, "Such changes. They are ruining what should be a temple of art." The trouble was, however, the masses didn't agree upon that term, "temple of art," and they proved that art didn't mean so much to them when they didn't patronize the fine plays, the best operas, with excellent players and singers.

After all, it is the masses who must be pleased or the managers will lose money, and where is the manager who is willing to do that? It's well enough for some of them modestly to claim that they are in the business from sheer love of high art, but actual facts do not agree with this.

Now, after all the talk and genuine attempts at giving lovers of the drama and lovers of grand opera something to satisfy their exacting tastes, which would make money at the same time, those intrepid voyagers on the sea of uncertain box-office receipts finally gave up. "What next?" asked the New Yorkers. "What can there be next in such a beautiful playhouse — something elevating, of course."

Then Mr. Ned Wayburn conceived an original and daring idea. He would give them something truly *elevating* in the shape of diaphanous skirts and solid high kicking. "Shocking idea! What, in the Century? Only a rumor!" Such ran the comment along the Way. Why, the very boxes which had been so rudely cut out would return to their places, and the Metropolitan would move into the Century instead. But Wayburn had made no idle threat, and at the dress rehearsal he showed that he could give a production which might be labeled "The higher or more concentrated extract of vaudeville," which in its very strength of numbers both as to specialties and performers, and in the lavish expenditure of money on its costumes, might afford the drama and opera lovers some little balm for the injuries their supersensitive feelings have suffered in the desecration of art at popular prices.

In "Town Topics," Wayburn piles Ossa on Pelion so successfully that even the first-nighters complained that there was "enough stuff for two evenings."

I can't imagine what possessed the blasé ones at the rehearsal, for with a few exceptions they remained until the close of the performance at one-fifteen o'clock. A buffet supper had been served earlier in the evening, but the memory of that had faded when one o'clock approached. It was time for breakfast. Ham and eggs or sausages would have been very appetizing.

It was funny to watch the various pen artists getting sleepy. And when, some time after midnight, we realized that Mana Zucca was actually going to make good the announcement on the programme of a piano solo, I feared that I could no longer keep my eyes open to see if anyone else could. But Miss Zucca proved such a brilliant pianiste that she actually got and held our attention with a Hungarian rhapsodie and then gave an encore, followed by some songs.

The baseball game afforded the men much entertainment, and when that great favorite, Trixie Friganza, sprinted from base to base through the semicircular aisle in the center of the auditorium everybody sat up and took notice of something new. We have had players in boxes, walking down the aisles, balanced over our heads on glass or wires, but a home run in our very midst "took the macaroon," as Sam Thornhill would express it.

White, N. Y.

A SCENE FROM THE OPERETTA, "PRINCESS PAT," IN WHICH JOSEPH R. LERTORA AS PRINCE DI MONTALDO AND ELEANOR PAINTER AS PRINCESS DI MONTALDO (NEE PATRICE O'CONNOR) BECOME RECONCILED, MUCH TO THE SURPRISE OF SAM B. HARDY, WHO PLAYS THE PHILANDERING BOB DARROW.

And can you imagine Miss Friganza making a home run? She does. And I venture to predict that if she continues to do it as spiritedly she will soon be in the class with Emma Carus, who is steadily gaining sylphlike proportions that are the envy of those who don't know how she does it. Blossom Seely has always been popular, too, and she is kept busy with songs and costumes. Peter Paige, as a very effeminate person, made a hit with the audience, which willingly forgave him his wrist watch and lisp because he seemed to appreciate the funny freakishness of the character as much as did the audience. Adelaide and Hughes danced in and out of the four seasons of the revolving stage, and their vaudeville specialty, "The Cat and the Canary," was as enthusiastically encored as if it had never been seen before. It deserves its popularity, for it is a pretty and touching dance-story. There were other clever people who did dancing and singing specialties. Wellington Cross and Josephine, Lew Hearn, Mabel Elaine, Bert Leslie, with the most copious selection of slang I have ever listened to, surpassing all crook plays. I am sure visitors to our city will need a pamphlet of reliable synonyms distributed with the programmes; and, last but not least, Cowboy Will Rogers—the man with the chewing gum, the lariat and the ready flow of talk—you should know him by these ingredients of his success. It is amazing what Rogers can do with an audience. He is known as a lariat artist, but he demonstrated at the Century that he can get along without the lariat and even the chewing gum. He doesn't have to shout or make slips in his words or say one thing and let you think another, to get over. He doesn't raise his voice above an ordinary conversational tone, but you hear every word, and you laugh with him at the humor of his observations. You all know what a hit he made with "Hands Up." Some scoffers wondered how he did it. Well, he has shown them again.

Victor Herbert's music is always delightful, no matter what the subject around which it is written—and he has been obliged to write around some very inferior books, too; consequently the mere announcement of a Herbert score is sufficient to interest lovers of tuneful, high-class melodies. When a composer is called upon to write so steadily as is Mr. Herbert, it isn't always possible to strike fresh themes at the insistent call of the managers, no matter how well they are willing to pay for such work, and so some of our favorite composer's scores are better than others. Inspiration does not always come at one's wish, no matter how perfect one's technique. One of Mr. Herbert's most delightful scores, "Algeria," selections from which are constantly played by orchestras at the present time, was not a success on account of a poor book. In "The Princess Pat," the latest Herbert comic opera, book by Henry Blossom, the composer has given us any number of tuneful songs all in his best style, while Mr. Blossom, while not striking any startling note of originality, has at least avoided many of the disagreeable features of the usual libretto with its poor jokes and wretched plot. Mr. Blossom has made his plot somewhat more possible than those impossible ones we all know by heart, and his lyrics are always good. Plays such as "Our Wives," from which the libretto of "The Only Girl" was derived, and "Arms and the Man," which gave us the book of "The Chocolate Soldier," are rare gems which only happen once in a great while, but they serve to make us so much more discriminating. I really believe these two have had much to do with the popular demand for better plots, better lyrics and better jokes in musical comedy, and their influence is bringing results slowly but surely.

Miss Eleanor Painter, the American girl who became a Berlin favorite, first appeared here last season in "The Lilac Domino." Miss Painter was graciously received, but she did not set the town ago with enthusiasm. Her voice was pronounced beautiful and her acting was praised, but there was just something lacking. After seeing her in "Princess Pat," when she made an instantaneous hit, I think I can explain why. Miss Painter, to be appreciated, must be viewed at close range. The Forty-fourth Street Theater was so huge that much of her delicacy of acting and charm of personality was lost, but at the Cort, where she is now appearing, she shines resplendent. Her voice is big enough to fill the largest theater. I heard several critics express the opinion that in the combination of voice and general attractiveness she has no rival on our stage. That should please her. But I am sure she realized her success on the opening night.

Unusual interest was centered in Miss Eva Fallon on account of the shocking tragedy which was the cause of her being called upon to fill the role of the Princess Pat's friend. Miss Fallon had only three days in which to get up in her part, and be fitted for costumes besides—not an easy task. She was rather nervous in the first act, but everyone, both on the stage and out front, understood and sent forth a current of mental sympathy and good wishes in her ordeal. And gradually she secured control of her nerves and got through the part beautifully.

MARIE B. SCHRADER.

IRISH POETS AND THE FAIRIES

This is a hard and practical age, a day when the motor car has annihilated time and space, the movies have murdered mystery and the scientists have dissected theology. Hardly in any corner of the civilized world is a little space left where gods and nymphs and fairies—all the beautiful, shimmering creatures of dream—may show their lovely anachronistic heads. In France, in Germany, in practical England, in busy America, all the fairies are dead these many years.

But in Ireland, in green and mist-filled Ireland, the last of the fairy-folk still dwell, dancing at night in moonlit rings "by the edge of the green rath," or crying desolately in the forests. For in Ireland they have peasantry and poets, and both are near to the soil and hear the sorrowful voices.—EUNICE TIETJENS.

Personal

BAVAGNOLI.—Gaetano Bavagnoli has been engaged to succeed Arturo Toscanini as conductor at the Metropolitan Opera House this season. Signor Bavagnoli is thirty-four years old and a graduate of the Parma Conservatory. He has been musical director of the Massimo Theater in Palermo and has also directed at the Liceo in Barcelona, the Reale in Madrid and in opera houses in Buenos Ayres, Santiago, Genoa, Florence and Bologne. He will divide the honors

Frette, Paris.

MADAME SAHARY-DJELI.

Arabian Dancer Who Will Be a Prominent Feature of the New Winter Garden Production, "A World of Pleasure."

with Giorgio Polaco in conducting the Italian, French, Russian and Spanish operas.

COLLIER.—Among the arrivals from Europe last week was Constance Collier. She is going to Los Angeles to appear for ten weeks in motion pictures under the direction of Oliver Morosco. Upon the conclusion of this engagement Miss Collier will be seen in New York in a dramatization of George Du Maurier's novel, "Peter Ibbetson."

GRAHAM.—Fred Graham will be featured in the road production of "Search Me." A new company has been organized with the exception of Mr. Graham, who will play his old part of Anthony Moreland, K. C.

HOLMES.—Helen Holmes, who won much favorable comment for her performance of the leading role in "The Natural Law" last Spring, is making a distinct hit in the part of Molly Hewes in "Kick In," now playing a successful engagement at the Vaudeville Theater, London.

LOGAN.—THE MIRROR'S Portland correspondent, Hon. John F. Logan, recently returned home after a Summer in San Francisco, where he represented Oregon in the capacity of State Commissioner.

MARLOW.—While general regret is expressed that Heinrich Marlow will not be a member of the Irving Place company this season—the first in almost a score of years—he is likely to be heard from in connection with some American productions. One of the most resourceful stage directors in the United States, and an artist of wide experience, he intends to devote himself to productions in English, either as a director of motion pictures or in staging Broadway productions. He has not yet closed with any concern, but is considering several offers in connection with screen enterprises.

MELBA.—Madame Nellie Melba, who recently returned from her home in Australia, will make her only New York appearance on Sunday afternoon, Oct. 31, at Carnegie Hall.

NEWTON.—Among recent visitors in New York was General Emmett Newton, the manager of the Landers Theater, in Springfield, Mo. The general, who is one of Missouri's best known and most efficient political leaders, now retired so that he may devote himself solely to the management of his theatrical interests, is an ardent advocate of the legitimate drama. He has resolved that the Landers Theater shall house only the drama, and so that not even the movies shall interfere he has banished this branch of amusement to the Springfield Hippodrome, of which he is the lessee. Last season's profit from the legitimate drama netted the general $15,000. Pretty good for a city of 35,000 inhabitants.

REVELLE.—Mr. Hamilton Revelle, star of the Metro Company, entertained a large box party of distinguished people at the Eighty-first Street Theater on the occasion of the recent first run of "An Enemy to Society," in which Mr. Revelle made his screen debut as a star. His only previous film appearance in this

White, N. Y.

DAVID BISPHAM AS BEETHOVEN.

The Actor-Singer Will Impersonate the Composer at a Series of Matinees to Be Given This Month in the Harris Theater.

country was as Cossé de Brissac in support of Mrs. Leslie Carter in "Du Barry."

VALENTINE.—With a view to correcting false impressions, Ethel Valentine writes that it was she who succeeded Emily Stevens in the part of Lily in "Today" at the Forty-eighth Street Theater, March 21, 1914.

VIERECK.—George Sylvester Viereck, poet, playwright and editor of the *Fatherland* and *International* magazines, and Miss Margaret Edith Hein, daughter of Max R. Hein, of No. 202 Riverside Drive, were married last Thursday afternoon in the Hotel Plaza. The Rev. Dr. Merle St. Croix Wright, pastor of the Lenox Avenue Unitarian Church, officiated. Mr. Viereck, who is thirty-one years old, attained fame as a poet when he was still attending school, writing in German. While completing his education at City College, New York, he wrote a number of poems in English which soon gave him a position as one of the leading writers of verse in the United States. His earlier poems were chiefly of an erotic character and attracted wide attention. He is the author of several plays, and for years wrote in an original vein the reviews of the theater for *Current Opinion*. He comes of a distinguished family, his father having been prominent as a writer and speaker in this country and Germany, where he was elected to the Reichstag. His mother is a native of the United States.

THOMPSON.—Frederic Thompson, the showman, who was recently taken to the Polyclinic Hospital, suffering from acute kidney trouble and other ailments, is much better and it is thought that he is now out of danger. When Mr. Thompson was taken to the hospital for an operation his condition was such that little hope was held out for his recovery.

TRENTINI.—Madame Emma Trentini, who since last June has been at her home in Mantova, Italy, may not return to New York this Autumn. Recently she underwent an operation on her throat in Milan, and while she is recovering from the effects of it, her physicians have forbidden her to undertake an ocean voyage for the time being. As her brother is serving in the Italian army she has assumed personal charge of her estate.

TRUAX.—Maude Truax, who underwent an operation directly after the death of her mother on Aug. 12, writes THE MIRROR from the Wesley Memorial Hospital in Chicago that she is getting along very nicely and expects to be able to sit up in a few days.

THE CHURCH AND STAGE ALLIANCE

(*Continued from page 3*)

ism is that which would make most things impure. And so the effect of Puritanism has been 'not only to divert its votaries from art, which is worship, to covetousness, which is idolatry,' but also for the teaching that art is a mere plaything for the well-to-do, a luxury instead of a primal necessity of life. 'Life without labor is brutal, and labor without art is bestial.' Hence we have the mammonism of commercial life and the carnalism of artistic life. Bohemia, as one said, 'becomes but a Sabbath day's journey from Philistia, and the false antithesis which popular religion has suffered to arise between goodness and beauty—in reality synonymous—has driven the artist to Bohemia.' Many people are preaching to-day that no art is perfect without a spice of deviltry. No, no, a thousand times no! The true artist is a seer like the prophet of old, be he painter, poet, playwright or actor, and that artist has abdicated and deserted his office who simply repeats for the mass of men what they can see for themselves. Art teaches us to see and what to see, and to see something more than we actually see; or, as it has been described, 'Art conscious of unity beneath variety, of the general within the particular, of the moral within the physical, of the spiritual within the material, of the infinite beyond the finite. It witnesses to and prophesies of the restoration of the eternal beauty and harmony which sin has marred. It helps us to feel that the world is no blank for us, no blot, and that it means intensely and that it means good.'

THE STAGE AS A PREACHER

"My first contention is that art to be art must be pure. God will not reveal Himself through a prophet who is not pure. He will not send His message through a moral sewer, whether he be a preacher in the chancel or a preacher on the stage. Yet Mr. Burroughs tells us that art must not preach. It can't help itself. Everything that lives, moves and breathes preaches. It may not preach consciously, then it preaches unconsciously, which is far more attractive as well as effective. For that reason the dramatist is sometimes a better teacher than the preacher. Truths unconsciously imbibed, sugared, if you will, sink deeper and abide longer than those thrown at us from a catapult, or hammered into us by pulpit pounders.

"The artist who portrays, like the artist who conceives, is of necessity a preacher, and to preach well we must *see* well, and only the pure in heart shall see God. Hence 'Art for Art's sake' is a lie, the devil's axiom, a total impossibility. Art must reflect life, you say. Yes, but the *whole* of it, please. If it wallows on the seamy side, if it rolls the salacious morsel beneath its tongue with glee, if it prostitutes itself either for the box office or the lust of the flesh, it becomes disproportionate. It is no longer art; it is beastliness. Realism, if you will, but the whole of it; not merely and mainly its dirtiness. We don't love carrion and the dung-hill for their own sake. Hence much of our modern fiction is disproportionate and inartistic, and those plays which are flaunted in our faces as funny, fast and Frenchy are certainly not for life's sake, nor yet for art's sake—far from it. 'I rejoice that art in this country shall hereafter be free and unfettered,' which translated means that it shall be no longer art, but license; and the process of brutalizing and dehumanizing shall go on in spite of the protest of the pulpit and the travesties of the law. No, art is either infection or education, and at present we suffer largely from infection, simply because there's money in it. Meanwhile the theater is sinking in the estimation of right-thinking people, and the divine art is prostituted.

BEAUTY AND MORALITY

"Beauty and morality are akin—one is form, the other order. Morality is beauty inspired by the love of righteousness. Both are simple and elemental. We love one; we must learn to enact the other. Then life is harmonious and a success. The Latin races, copying the Greeks, have enthroned beauty and ignored righteousness; the Teuton and the Saxon, culminating in the Puritan, have enthroned righteousness and trampled beauty under foot. Both are wrong, because one-sided and extreme. 'To subordinate morality to art,' as one has said, 'is to deny morality. More than this, it is to deny art, for if there is no ideal of righteousness, how can I be sure of my ideal of beauty?' Art without righteousness is abnormal. Without this as its purpose, consciously or unconsciously, to serve life, it violates the moral law and becomes mere mechanism. Righteousness precedes beauty, for those who live for the latter we admire, but those who live for the former we love. 'If in art you join the good and the beautiful,' said Salvini, 'so much the better for you; but if you give the public the alternative it will always prefer the good to the beautiful.' Which proves that the public heart is still sound and healthful.

ART AND LIFE

"Then, again, art ministers to life. Sculpture is devoted to the human form, figure painting is superior

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"'The Mirror,' the Representative Dramatic Journal of America"—*London Pelican*

MIRROR WILL BE DAY LATE

THE issue of THE MIRROR, dated October 13, 1915, will be published on Thursday, October 14, on account of the holiday, October 12. The last advertising forms will close on Monday, October 11, 4 P. M., the usual time.

AMERICANIZING LONDON

THE London stage, a prominent English playwright told an American correspondent at a dinner recently, has been Americanized. The London theaters are thriving on American plays, vaudeville acts, revues and dances. "It is strange," writes the correspondent, "that the heath of Sherlock Holmes now looks exclusively to the United States for 'thrill' detective plays."

Yes, the London stage has been Americanized by a sort of compensating process, for the American stage was for many years—yea, generations—dominated by the English. Until BRONSON HOWARD broke through the wall of prejudice, the American playwright was compelled to confine himself to patchwork for LOTTA, MINNIE PALMER, JOHN THOMPSON, JOE MURPHY and a few other players depending on specially prepared vehicles.

Even the plays written in America which obtained audiences in the better class of playhouses were the work of aliens, like DION BOUCICAULT.

The French writers, DUMAS, SARDOU, MEILHAC and HALEVY, D'ENNERY, were everywhere popular in the States. AUGUSTIN DALY was coining a fortune with German farces by SCHOENTHAN, L'ARRONGE, BLUMETHAL and others. The English school of plays included those of SHAKESPEARE, BRINSLEY SHERIDAN, SHERIDAN KNOWLES, chiefly standard works. It was not until HADDON CHAMBERS with "Captain Swift," JONES and PINERO with "The Silver King," "The Middle Man," "Lavender," "Trelawney of the Wells," "The Second Mrs. Tanqueray," "The Notorious Mrs. Ebbsmith," and SHAW and others entered the arena that the modern English school began to crowd out the standards and to usurp their place on the American stage.

The French writers have degenerated into writers of farce, the English have been driven to the wall by musical nonsense pieces, and the Germans have been writing heavy problem plays. The reaction set in with the dominating note in the plays of IBSEN and the irresistible influence of STRINDBURG, HAUPTMANN and SUDERMANN, even WEDEKIND, although he is but little known on the American stage.

We hardly know whether to take the admission of the London playwright as a compliment or not. It is matter of gratification that the American playwright has Americanized the London stage, but with the exception of "Peg o' My Heart" and "Potash and Perlmutter," London's favor has been rather indiscriminately bestowed on American musical and vaudeville productions, revues, etc., which hardly reflect a highly developed taste on the part of the London public.

The serious American playwright is yet to come into his own. He is not in evidence even yet, over here. Now and then we get a glimpse of something that smacks of genius. For the greater part we see only mediocrity.

Our detective plays are larded with thieves' jargon and slang, to make them go. In very few of them is there any suggestion of originality. The favorite theme for our comedies glorifies crooked business methods of getting rich quick. Many of these plays erect certain forms of moral crimes into implied virtues.

There used to be a universal complaint about sex plays, the eternal triangle, the glorification of the tainted woman. But in such instances as "Camille" they were master creations.

The figure of the master crook in the American play, whose passions consecrate his crimes, has yet to be created. A successful American writer of sensational dramas recently confessed in private that he had ceased to write plays with a purpose, as no manager paid any attention to him. "Now I am giving them what they want, and I can't turn 'em out fast enough," he said.

A producing manager from the Antipodes spent every afternoon and evening in the theaters for weeks during his recent visit to this country, and his opinion was anything but flattering to the character of the plays he had seen. Does the manager stand in the path of progress, or is it the public? Is the manager giving the public what it wants, and is there no audience in the United States for the serious play?

We rejoice that the London stage has been Americanized. London is not producing plays by German or Austrian writers, and France is too seriously concerned with its struggle for survival to turn out the merry plays London is craving to cheer it up between Zeppelin visits.

The task has fallen to the lot of our playwrights, and Merry Andrews, IRVING BERLIN, LOUIS HIRSCH, HARRY PILCER, and JACK NORWORTH are gallantly upholding the stars and stripes. London is learning American slang and tripping to American ragtime.

We rejoice; but we should be infinitely more flattered if the process of Americanizing the London stage had a little more substantial ground work; for we fear it is ephemeral, and our sovereignty will pass as rapidly as it came.

BIRTHS

A daughter was born to Mr. and Mrs. Arthur Houghton (Sallie Fisher) on Oct. 2, at No. 619 West End Avenue. Miss Fisher played in "Watch Your Step" last season. Mr. Houghton has been acting manager for Montgomery and Stone for several years.

MARRIED

Leona (Billie) Belasco, a well-known vaudeville performer, was married Sept. 24 to G. Frampton Holley, of Aiken, S. C. Mrs. Belasco is a niece of David Belasco, and has appeared in many musical productions. Mr. Holley is the son of George Tillman Holley, a representative of South Carolina. After visiting the bridegroom's parents in Aiken, the couple will reside in New York.

Edward H. Crawford, stage-manager of "Lady Luxury" company, and Fayles B. Hilton, a member of the same company, were married on Sept. 22. The management and principals presented the bride and groom with a beautiful loving cup.

DEATHS

ANDERSON.—Paul Anderson, twenty-nine years old, died Sept. 28, in the Bayonne Hospital, Bayonne, N. J., of heart disease. Burial took place at Newark, O.

Mr. Anderson played stock engagements in Savannah, New Haven, Scranton, and Cleveland. His last engagement was in Bayonne, N. J., with the Ed. Schiller Stock company and the Lorna Elliott company. His last appearance was in vaudeville the past season with Harold Selman's "The Mysterious Mr. Russell." He leaves his mother.

DE GOURMONT. — Remy de Gourmont, noted French satirical writer, died in Paris, Sept. 28, at the age of fifty-seven. He was the author of many novels and plays, and wrote some philosophical works. He was the principal editor of the critical review, *Le Mercure de France*. He was born in 1858 in the Chateau de la Motte, and was educated at the Mesnil-Villeman Institute and the University of Caen. Best known among his writings is the novel, "A Night in the Luxemburg," which has been translated into English.

JOSEPH COLLETTE, a professor of music and formerly employed as a musical director by the Government, died at his home in Freeport, L. I., on Sunday in his eighty-fourth year. He was born in France.

MRS. LOTTA SAVOY, mother of Viola Savoy, well known in theatrical profession, died on Sept. 22. She appeared recently in a film, "Alice in Wonderland," in which her daughter was featured.

LOTS OF LITTLE THEATERS

May Irwin (or her advance agent) threatens to build another theater in Philadelphia, to be known as "The Laugh House." Local cynic suggests that she lease the Little Theater, which will be devoted to local productions.

The recently formed Stage Society of Philadelphia will be one organization to utilize the Little Theater. The first performance by the new group of enthusiasts, fashioned after the Washington Square Players of New York, will take place early in October, the playlets selected being already in rehearsal.

The Little Playhouse company of Cincinnati will enter the local theatrical field in October, and the preliminary announcements promise an interesting series of unusual plays. The managers are Karl Dietz and Mrs. Schuster-Martin.

Clifton Springs, N. Y., is proud of its new Palace Theater, just opened for the season. The new building is of concrete, and as near fireproof as possible, it is 40 by 112 feet, and has a seating capacity of 440, including the gallery and boxes; it has two large exits besides the entrance doors; is equipped with electric lights and fans, and there are five ventilators in the ceiling.

St. Louis is proportionately proud of the Pageant Theater building, 5841-53 Delmar Boulevard, a community in itself, just completed and be opened to the public

The theater has been leased for a long term to R. P. Borv, and several other sections of the building have been leased for other lines of business. The property is owned and the building was erected by William A. C. Halwe. The theater, which occupies the rear portion of the building is 100 by 100 feet in extent, and will seat 1,500 people. It has a spacious canopied entrance on Delmar Boulevard, is thoroughly fireproof, and has all the modern requirements for a first-class theater.

CLEAN AND BRIGHT

I don't quite see how I could get along without THE MIRROR. It is interesting, keeps me in touch with all my friends, and is clean and bright.

ELEANOR FRANKLIN.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. **No questions answered by mail.**]

R. J. PERKINS, New Orleans.—We do not know where Antoinette Ashton is just now.

READERS.—Leah Winslow is with the first company of "A Full House."

JENE KNOX.—Florence Tempest was recently in a motion picture made by the Gaumont Company. She will probably play in vaudeville later.

P. C. HEIN, Weehawken, N. J.—We have no advance dates for "School Days." If we receive them they will be published in Dates Ahead list.

M. K., Salt Lake City.—Ruth Perry was the young sister in "So Much for So Much." See anwer to Constant Reader for the cast of the London production of "Kick In."

BETTY MARKS, Sacramento, Cal.—Harry E. De Lasaux played in "A Game of Love," "The Conflict," "The Submarine," and was with Blanche Walsh. Mr. De Lasaux was not our San Francisco correspondent.

CONSTANT READER.—In the London company of "Kick In" are: Wilton Taylor, Helen Holmes, Harriet Burt, Harold Vosburg, Edith Browning, James Keenan, Theodore Mitchell, Josephine Williams, Noel Arnold, Dolly Gray, and Ramsey Wallace.

M. BENNETT, Memphis, Tenn.—Reinie Davies is now in vaudeville. Her route can be found by looking in Vaudeville Dates column. Alice Neilson is doing concert work, and will probably sing at Aeolian Hall, New York City. We do not know where Eugene Cowle is at present.

J. C. K., Brooklyn, N. Y.—It was J. W. Austin and not Cyril Keightly who appeared in the film, "The Morals of Marcus," with Marie Doro. Mr. Austin has been in some of the Famous Players pictures. (2) Sorry, but we have not yet received information concerning Donald Hamilton and Frances Neilson. Thank you for the Leah Winslow note.

J. JEROME, Lincoln, Neb.—Cannot inform you whether Mr. John Lynch has ever published any books, but believe not. It is not likely that he has compiled the articles written by him for THE MIRROR in book form. Mr. Lynch is a resident of Los Angeles, and an old playgoer. Pleased to hear that you are fond of his articles. So are we.

D. C. B., Chicago, Ill.—(1) Donald Brian was born in St. Johns, N. F., on Feb. 17, 1880; John Barrymore on Feb. 15, 1882. (2) We have not published a picture of "Shep." (3) We do not know what Marie Cahill intends to do this season. (4) THE DRAMATIC MIRROR is published in New York on Wednesday, at 9 A.M., elsewhere as soon as the mail and express can reach. Chicago copies arrive at News Company on Friday, too late for the newsdealer to get them until he calls on Saturday, A.M.

GOSSIP

Robert Hastings Goodman has been engaged to go in advance of Edith Thayer in "The Peasant Girl."

Jack Kingsberry and W. H. St. James are rehearsing with Ethel Barrymore in "Emma McChesney & Co."

Francis Powell has been engaged for the Modern Stage in the artistic direction of the company.

Beatrice Loring is winning triumphs throughout the country for her performance of the title role in "A Little Girl in a Big City."

Margaret Crawford has been engaged for the contralto role in "Katinka," the new light opera which Arthur Hammerstein will produce.

Montgomery and Stone celebrated their four-hundredth performance of "Chin-Chin" at the Globe Theater last Wednesday night.

E. H. Herbert has been engaged by William Faversham for the part of Rene in "The Hawk." The play opened in Syracuse on October 1.

Louis Randolph and Harry Harwood have been added to the company which is to support Julia Arthur in "The Eternal Magdalene."

Virginie Glenn has been selected as the new dancing partner of A. Baldwin Sloane, and will appear with him nightly at Castles in the Air and Ice Palace.

Pernova, a Russian dancer, has been added to the cast of "A World of Pleasure." She will appear with Theodor Kosloff.

Edward Trail has resigned as manager of the Montauk Theater in Brooklyn. His resignation followed a conference with representatives of Klaw and Erlanger and Charles Frohman, Inc., who obtained a ten-year lease of the playhouse at the opening of the present season.

MR. AND MRS. HARRY CORSON CLARKE ON THE LAKE AT GAROET, JAVA.

Though They Have Been Home But a Few Months, Mr. and Mrs. Clarke Are Already Planning Another Trip Around the World.

CHURCH AND THE STAGE

Rev. John Haynes Holmes to Use Drama in His Campaign for Peace

The winter's campaign of the Church of the Messiah, Park Avenue and Thirty-fourth Street, includes a very large dramatic undertaking. It is no less than a big peace play to be given in the church every Sunday evening in January, free to the public, and with only a collection to help defray the expenses. The play is now in rehearsal under the direction of Mrs. Frank A. Parker. The Messiah Players produced a Bjornson's "A Lesson in Marriage" last season, and the experience gained then will enable them to do better work this year. Also, this year, Mrs. Parker will have the assistance of Miss Marguerite Leslie, well known for her good work in "The Secret" and "Outcast," who is taking a great interest in the movement to unite the church and the stage. Also Miss Ellen Terry showed her interest in the project when here last season, when she had several interviews with Mrs. Parker and promised her aid should she return to America this winter.

Mrs. Parker plans to give the peace play several times before it goes into the church, in order to have it running smoothly before inviting the New York public to see it. One evening at the church will be set aside for a professional performance, to which only members of the theatrical profession will be invited.

Besides the peace play plan, the Church of the Messiah has a Dramatic Circle that devotes one evening a month to discussions by well-known theatrical people. The first meeting to be held Wednesday evening of next week (October 6), when Mrs. Edith Ellis Furness, author of "Mary Jane's Pa," will be the speaker. Other speakers during the season will be Percy Mackay and William T. Price, editor of *The American Dramatist*. Miss Ellen Terry has promised to speak if she returns to New York, as she hoped to do when she sailed a few months ago.

As a further evidence of its interest in the dramatic art, the Sunday school of the church, which meets Sunday mornings at 10, will have a course of study on "The Ethics of the Modern Drama" under a corps of trained teachers, who spent a large part of the summer in preparation for the work.

People of the stage are invited to join in any of these activities, and are promised a pleasant welcome in the church, which already has several actors and actresses on its rolls. However, church membership is not essential to membership in the Dramatic Circle or the Sunday morning class.

RITA JOLIVET IN NEW PLAY

Actress Returns from Europe to Assume Featured Role in "Mrs. Boltay's Daughter

Rita Jolivet returned to New York from Europe last Thursday on the *St. Paul* to assume the featured role in "Mrs. Boltay's Daughter," which Harrison Grey Fiske and George Mooser are to produce, in association with the Shuberts. The play is an adaptation from the Hungarian of Eugene Heltai, by Marion Fairfax. It ran in Budapest under the title of "The Girl of To-day."

Miss Jolivet's last appearance in New York was in "What It Means to a Woman," at the Longacre Theater last Winter.

KITTY GORDON SUES CORT

Kitty Gordon has begun an action in the Supreme Court to recover $24,000 from John Cort for alleged breach of contract. Miss Gordon alleges that she was engaged as leading woman of "Pretty Mrs. Smith," at $1,000 a week and a guarantee of 15 per cent. of the gross receipts of the play and that she was to be starred as long as the production lasted.

She alleges that after she had been employed for a time Fritzi Scheff was engaged for her place, and that Miss Scheff drew nineteen weeks salary that she should have had. Miss Gordon demands this money and asks $5,000 more under her guaranty.

REICHER COMPLETES CAST

Modern Stage Season to Open Nov. 16 at Garden Theater—Many Plays to be Given

Emanuel Reicher has completed the cast which will appear in his joint season of The Modern Stage and the American People's Theater. Among them engaged are his daughter, Hedwig Reicher, Bertha Mann, Rupert Harvey, Kirah Markham, Edith Randolph, Ernita Lascelles, Katherine Herbert, Helen May, Edith Sherwood, Isabel Merson, Louise Berggrson, Beatrice Harron, Rosalie Mathieu, Grace Harris, Margaret Farleigh, Norah Donar, Alice Martin, Franklin Pangborn, Kraft Walten, Frank Bertrand, Erskine Sanford, John O'Brien, Frank Peters, Robt. H. Barrat, Jack Howard, Ernest Rowan and Boyd Clarke.

The season will be inaugurated at the Garden Theater on November 16 with the first performance in this country of Bjornson's comedy, "When the Young Vine Blooms." On December 14, Gerhart Hauptmann's "The Weavers" will be produced. This will be followed in January by a group of four short plays which will include "Madonna Dianora," by Hugo von Hoffmanstahl; "The King" and "The Dollar," by David Pinsky, and "The Girl in the Coffin," by Theodore Dreiser.

A revival of "Rosmersholm" is promised for February, with Mr. Reicher and his daughter in the leading parts. In March a group of four short plays by Perceval Wilde will be produced, and in April a new American satire by Zoe Akins, entitled "Papa," will be presented. The season is to close in May with the production of Anton Tchekov's "Uncle Vanja."

The company will be divided during the season, one section playing in New York while the other makes a limited tour of the important Eastern cities only.

36 SHAKESPEARES?

Course in Dramatic Psychology Added to the Carnegie Institute Curriculum

PITTSBURGH, PA. (*Special*).—The Department of Dramatic Arts of the Carnegie Institute of Technology began its third "season" when thirty-six students assembled to receive instructions for the term. B. Iden Payne, the actor-producer who is to have general supervision over the work in play production, came from New York where he is engaged with rehearsals of "Hobson's Choice," to outline the technical work of the dramatic course and to assist in the casting of several forthcoming plays. He gave a reading of John B. Fletcher's "The Elder Brother," which is to be his first production at the school.

Thomas Wood Stevens, director of the school, announced the following plays which would be put into early production: "Man Can Only Do His Best," by Kenneth Sawyer Goodman; The "Hippolytus" of Euripides," "The Liars," by Henry Arthur Jones, and "Tartuffe," by Moliere. The latter production will be made by Donald Robertson, of Chicago, who comes here next month to begin rehearsals.

A new course in dramatic psychology has been added to the curriculum of the school. It will be given by Professor Walter V. Bingham, head of the teachers' training department of the Carnegie Institute of Technology.

Frederick K. Cowley, formerly assistant stage manager for Donald Robertson, has been engaged to supervise the work in stage management. J. Woodman Thompson has been engaged as scenic artist for the school. He is offering a course in scene design and model making for a limited number of advanced students.

FREDERIC MCCONNELL.

"A JOY RIDE"

Savoy Producing Company to Produce New Musical Farce Comedy from the French

The Savoy Producing Company, sponsor for "Two is Company" at the Lyric Theater, has obtained the American producing rights of a new musical farce comedy, by Paul Hervé and Jean Briquet, authors and composers of "The Girl Who Smiles" and "Adele." It is called "Un Partie de Plaisir" and will be known in this country as "A Joy Ride." The American version will be made by Edward A. Paulton and Adolf Philipp.

EDITH THAYER IN "PEASANT GIRL"

George Blumenthal, business manager of Emma Trentini, has arranged with Arthur Hammerstein for the services of Edith Thayer to head a specially organized company in "The Peasant Girl," opening at Wilkes-Barre, Oct. 18.

BURLESQUERS RESTRAINED

Judge Rellstab has granted an injunction to the "Ziegfeld Follies," Inc., restraining the "New Daffodils" burlesque company from singing the "Hello Frisco" number from the "Follies." Under the new copyright act the injunction is operative throughout the United States.

NEW "TREASURE ISLAND" ROLES

Charles Hopkins has commissioned Jules Eckert Goodman, who is dramatizing Robert Louis Stevenson's "Treasure Island," to introduce two more feminine characters in the play. One is a fruit vender in Bristol, and the other is the wife of "Long" John Silver, who is merely mentioned by Stevenson as "a lady of color." Agnes Kemble has been engaged for this role.

ALIEN ACTORS TO BE TAXED

Temporary Residences of U. S. Must Pay One Per Cent. on all Incomes

WASHINGTON, D. C. (*Special*).—Aliens who are residing temporarily in the United States will not hereafter be allowed the exemptions given citizens and resident aliens under the income tax law. They will be compelled to pay one per cent. on all net incomes by a ruling of the Treasury Department.

The ruling was designed to tax actors, singers, and other persons who come to this country for a few months only, but who hitherto have claimed exemption as resident aliens. Those who can show an intention of becoming permanent residents will be allowed the usual exemptions.

ARNOLD DALY'S NEW PLAY

Actor-Producer to Present "Angel in House," Now Running in London

Arnold Daly has acquired from Henry B. Irving the American rights to "The Angel in the House," a fantastic comedy by Eden Philpotts and B. MacDonald Hastings, now nearing its two hundredth performance in London, and will produce it in New York in November. Mr. Daly will play the part created by Mr. Irving.

Hilda Spong and George Giddens, who appeared with Mr. Daly in his Shaw revivals last Spring, have been engaged for important parts.

MAUDE HAS NEW PLAYS

English Actor Obtains "Dad" By Githa Sowerby and Drama By Horace Vachell

Cyril Maude has provided against any decrease in the popularity of "Grumpy" by obtaining the rights to two new plays. One is called "Dad," and was written by Githa Sowerby in collaboration with her husband, Captain John Kendall. Miss Sowerby will be remembered as the author of "Rutherford and Son," which was seen at the Little Theater some years ago.

Mr. Maude's other play is a dramatization by Horace Vachell of a novel by Mrs. Belloc Lowndes.

BEULAH POYNTER'S PLAY

"The Unborn" Drama of Illegal Practices Soon to be Produced in New York

Beulah Poynter has written a play which, under the name of "The Unborn," is soon to be produced in New York. The drama deals with certain illegal practices indulged in by some surgeons. Only one performance will be given, and that to an invited audience, composed principally of surgeons and physicians. The play will be staged by Dr. Carl W. Hunt.

NEW WINTER GARDEN PRODUCTION

Following the annual Summer revue, a new production will be offered to the public next Saturday night at the Winter Garden. It is called "A World of Pleasure" and differs from other productions at this theater in that it is described as a musical extravaganza with a story. The book and lyrics are by Harold Atteridge. Sigmund Romburg has written the music. Dances and ensembles have been arranged by Jack Mason, while Theodor Kosloff is the creator of the ballet numbers. J. C. Huffman has staged the production.

THURSTON WRITES PLAY

In addition to performing tricks of legerdemain and superintending the construction of a new studio, Thurston, the magician, has found time to write a play. The piece, which is a farce comedy, will be produced after the holidays.

Thurston has also invented a diving girl illusion which is now a part of the programme of "Ziegfeld's Midnight Frolic" atop the New Amsterdam Theater.

GRACE FILKINS SUES WM. ZIEGLER, JR.

Grace Filkins has begun an action in the Supreme Court against William Ziegler, Jr., and the New Era Producing Company.

The complaint alleges that there is an unsatisfied judgment of $3,116 against the defendants, and asks that a receiver be appointed for the company and that Mr. Ziegler be compelled to pay the amount of the judgment, since, it is alleged, he is the controlling factor in the company.

IN "MARK OF THE BEAST"

Among those engaged for "The Mark of the Beast," the new play by Georgia Earle and Fanny Cannon, in which George Nash will shortly appear, are Leonore Ulrich, Anne Meredith, Susanne Jackson, Reginald Mason, George Howard, Horace Braham and Clifford Robertson.

TO SEND "ADELE" ON TOUR

The operetta "Adele" will be sent on tour this month under the direction of Joseph P. Bickerton, Jr. The company will include Myrtille Jersey in the title role, Clara Palmer, Dorothy Betts, Fred Frear, Felix Haney, and Charles H. Bowers.

THOMAS NAMES NEW PLAY

Augustus Thomas has selected "The Rio Grande" as the title of his new play which the Charles Frohman Company will produce this season.

ON THE RIALTO

Broad Street, south of Wall—curbstone brokers. Broadway, north of Forty-second—curbstone "brokes."

♠

Favorite Billboard Fiction:

"Best War Play Since 'Secret Service.'"

"Better than 'Within the Law.'"

"Out Drury Lanes Drury Lane."

"Best Musical Show Since 'The Merry Widow.'"

"Best Play on Broadway."

♠

It is surprising to note that Arthur Forrest, so well known for many years for excellent work, has not as yet signed any contract for this season. Mr. Forrest's ability is unquestioned, and it is understood that he will either accept engagement for dramatic production or in the motion picture field.

♠

Charles Hopkins has issued a frantic call for a full-fledged pirate to take a part in his production of "Treasure Island."

We suggest that Mr. Hopkins get into communication with Oliver Morosco, Stair and Havlin, George Nicolai, Sanger and Jordan, and the American Play Company. Any one of these firms can recommend pirates who have stolen their plays and, defiant of the law, produced them up and down the far places of this country and Canada.

♠

TELL IT TO TILLIE.

O, Tillie Zick,
Be not so quick
To change your nick-
Name naturel;
For Muriel
Is not worth—
WELL,
The space to spell
It on a bill;
But ZICK
Will stick,
It has the click
Of castanets, guitars and "sic,"
So Till', avick,
Don't lose a trick,
Your old monick-
Er has the KICK!

By HOKEY.

♠

"Hamlet" is being performed on the Western battle front by soldiers of the British expeditionary force within a few hours' distance of the firing line. According to a war correspondent of the London *Times*, the play was performed in costume, with scenery painted in camp, and with not a word misplaced or forgotten in the rendering. Four scenes were chosen—the ghost scene, the room in the castle where Hamlet decides on revenge, the great soliloquy and the graveyard. The proceedings were brought to a close by Henry V, clothed in all his shining accoutrements before Harfleur. Flashing his great sword, he cried out the famous speech before the battle:

"Once more unto the breach, dear friends, once more,
Or close the wall-up with our English dead—
The game's afoot, follow your spirit
And upon this charge.
Cry God for Harry, England, and St. George!"

MRS. LE MOYNE LEFT $1,039

The estate of Mrs. Sarah Cowell Le Moyne, who died at Lake Placid on July 17, is worth $1,039 according to an inventory recently filed in the Surrogate's Court. Among the items were several manuscript plays, valued at $100; 700 books, $70; a gold mesh bag, $25; a gold watch and pin, $20, and a seal-lined cloak and muff, $50.

VELASKA SURATT IN DRAMA

Velaska Suratt is to forsake vaudeville for the drama. Under the management of Frederic McKay she will appear in a new version of Daudet's "Sapho," made for her by Paul M. Potter.

MACK IN NEW PLAY BY SAYRE

When Andrew Mack returns to the legitimate stage next month he will be seen in a new Irish play, by Theodore Burt Sayre. The play which is as yet unnamed, will give Mr. Mack an opportunity to sing several ballads of his own composition. The tour is under the direction of Edward E. Pidgeon.

THE FIRST NIGHTER

"HIP, HIP, HOORAY"

Spectacle by R. H. Burnside. Lyrics by John L. Golden. Music by Raymond Hubbell. Staged by R. H. Burnside. Produced by Charles Dillingham at the Hippodrome, Sept. 30.

If Charles Dillingham can maintain the standard of "Hip, Hip, Hooray" in successive productions at the Hippodrome he need never worry about the encroachment of motion pictures upon his field of activities. Other theaters may succumb to the irresistable advance of Charlie Chaplin, but the Hippodrome will stand impregnable. There Mr. Dillingham can reign with solitary glory, provided, of course, he continues to have about him as efficient ministers as Mr. Burnside and Mr. Sousa.

A circus press agent's vocabulary of superlatives is necessary to pay fitting tribute to the new spectacle which opened the big playhouse last Thursday night. In the picturesqueness of its scenes and costumes, in the grace and novelty of its ballets, in the unique handling of its ensembles, and in the appreciation for artistic beauty which is observed in every detail, it far surpasses any show of its kind ever before given in America.

One gains the impression from "Hip, Hip, Hooray" that reckless expenditure of money is not the sole object of its producers; that to insure the successful utilization of ideas, taste and judgment are also essential. Consequently, the production is as charming and dainty as it is sumptuous, as novel and ingenious as it is spectacular.

All kinds of talent, from all parts of the globe, are represented in the horde of entertainers who unfold the spectacle. There are skaters from Scandinavia and elephants from the circus; a clown from Germany and acrobats from England; dancers from Italy and a band from Guatemala; a tramp from vaudeville and a singer from grand opera; Diamond Jim Brady impersonators from musical comedy and a brigade of chorus men from the Lord knows where. In addition, there are armies and armies of girls who maneuver into various positions with machine-like precision. Some of these girls are positively pretty, thus shattering another Hippodrome tradition.

The first scene to greet the eye shows the roof tops of New York beneath a starry sky. In the background stretches Brooklyn Bridge. A tom-cat humorously and agilely played by Dave Abraham, makes his way across the roofs. At his yowl hundreds of cats of all sizes and hues spring up to participate in the nightly Kat Kabaret. While they are in the midst of their revelry the scene suddenly shifts to the Grand Central Station, where tumblers offer their conception of modern baggage smashing and Charles T. Aldrich demonstrates his ability to jump in and out of disguises.

In quick succession follow a scene of Fifth Avenue during the progress of a fashion parade and a gorgeous reproduction of the Cascades of the Biltmore. Here the Miramba Band of Guatemala pounds out weird music on xylophones while international dancing teams give exhibitions of the latest high-stepping. Here, too, Toto, direct from Germany, performs amusing stunts of contortion, and Nat Wills reads dispatches from Joe Miller's reliable news service. Then comes a song, "The Land of the Roses," and with it the scene resolves itself into a huge bower of roses. As Orville Harrold reaches the final notes of the number the ballet is shown festooned on sky-scraping ladders, the rungs and sides of which are outlined in varied-colored incandescents.

"Toyland in the Zone" serves as a fantastic setting for the wedding of Jack and Jill and the introduction of animal specialties. Chinatown is next represented. Here Orville Harrold and Belle Storey sing charmingly of the Oriental splendors of "Chin-Chin," and the Joe Boganny troupe of acrobats offers its novel tumbling act.

Though one's spirits may have drooped a little by this time they are quickly revived when the Tower of Jewels at the Panama Exposition is disclosed with Sousa's Band in the foreground. After Sousa, as immaculate and nonchalant and distinguished as ever, leads his band through a couple of lively selections, a colorful and inspiriting finale is reached in "The March of the States." Each Commonwealth is represented by a group of six girls in characteristic costume, and they trip to the footlights to a medley of airs that includes "The Georgia Camp Meeting," "Dixie," and "Cheyenne." The most attractive girls, reserved for New York, appropriately march to a tune by George M. Cohan. Finally when the entire stage is riotous with color and animation there crashes out across the auditorium that most stirring of all native marches, "The Stars and Stripes Forever." The audience cannot resist and unrestrainedly shouts its approval, but the famous bandmaster, who composed it, still stands serene and imperturbable—though, nevertheless, conscious of his mighty power.

When the curtain again rises the snow-clad mountains of Switzerland tower in the distance. We are at Lake St. Moritz in the Engadine. Skaters, picturesquely garbed, are making merry on the ice. It is an enchanting scene, made still more enchanting by the appearance of one of the prettiest ballets that has ever come out of Europe. Several teams offer skating divertissements which are remarkable for the skill displayed. The most pleasing period of this part of the entertainment, however, comes with the performance of a young siren of the mountains named Charlotte. Never was the beauty of motion better expressed. With golden hair flying she pirouettes and glides with a grace that is, indeed, lovely to look upon. A real thrill is furnished by ski-jumpers who slide down the mountainside and leap a seemingly impassable chasm.

Lights in the Engadine begin to twinkle. Night falls over the lake. And as a lantern chorus makes its appearance on the ice we regretfully make our way back to reality—and Sixth Avenue.

"THE PRINCESS PAT"

Comic Opera in Three Acts. Music by Victor Herbert. Book and Lyrics by Henry Blossom. Staged by Fred. G. Latham. Produced by John Cort at the Cort Theater, September 29.

Marie	Leonora Novasio
Thomas	Martin Haydon
Bob Darrow	Samuel B. Hardy
Tony Schmalz, Jr.	Robert Ober
St Perkins	Alexander Clark
Grace Holbrook	Eva Fallon
General John Holbrook	Louis Casavant
Anthony Schmalz	Al. Shean
Princess di Montaldo (nee Patrice O'Connor)	Eleanor Painter
Prince Antonio di Montaldo	Joseph E. Lertora
Bertie Ashland	Ralph Riggs
Gabrielle Fourneaux	Katharine Witchie
Anne Winthrop	Clare Freeman
Bella Wells	Charlotte La Grande
Coralie Bliss	Doris Kenyon
Dorothy Pryme	Lyn Donaldson
Elsie Smith	Kathleen Erroll
Frances Hedges	Una Brooks
Hester Lisle	Clara Taylor
Maude Van Cortlandt	Lilian Charles
Reggie Calthorpe	Este Morrison
Sidney Gray	Jack Hagner
Duncan Arthur	Sven Eric
Teddy Thorne	William Quinby
Lee Bainbridge	Carl Drury
Jack Wickham	William Collins
Nat Franklin	Irving Fast
Achille Mazetti	Mario Rogati

Time—The Present. Place—Long Island. Act I.—Garden of General Holbrook's home. Forenoon. Act II.—Living room in General Holbrook's home. Evening of same day. Act III.—Smoking room at the Westmoreland Hunt Club. The following night.

In his latest comic opera Victor Herbert has written another score which bids fair to be accepted among his best work of recent years. It is quite as tuneful as "The Only Girl" and more ambitious. From the moment the overture begins "Princess Pat" is recognized as a Herbert opera, for it is spirited, tuneful and refined, with a haunting delicacy and sweetness in its themes. While, of course, Mr. Herbert has no such opportunity for musical inspiration afforded him as that offered by "The Only Girl," still Henry Blossom's libretto is a great improvement over the books which as a general rule have been thrust upon the public whether it really enjoyed them or not, for "Princess Pat" tells a possible story in a sane fashion by means of characters not distorted in any way. In fact, the Blossom characters might really have existed. They are in no way liars or contortionists, and the jealousy which plays such an important part in the development of the story is not exaggerated beyond all human belief.

There is a musical comedy comedian in the form of a thin-legged country constable, but his humor is permitted to vent itself chiefly by means of a funny song located well towards the close of the opera. There are no bulbous noses growing on anyone's face, and all the other signs of antique comedy are missing. Mr. Blossom's funny lines cause laughter without making one ashamed of himself for having laughed. They are normal funny lines and we should be grateful to him for that. His lyrics are well done.

The plot of "Princess Pat" tells of a Yale youth named Schmalz, son of a millionaire who, while having a high time on Broadway, becomes indifferent to his whereabouts. While in this exalted condition, a kindly frequenter of the best cafes volunteers to take him in charge and chaperon him until he is quite himself again. Accordingly, these two race the Schmalz car to a big country house at Easthampton, where the elder Schmalz is visiting his young fiancée. The pair are pursued by the Easthampton constable who causes them some uneasiness and considerable fun. The Princess Pat, a lovely young Irish girl, married to an Italian prince whom she loves deeply, is one of the house party. In order to save her friend, Grace Holbrook, from marrying old man Schmalz, and incidentally to make her prince jealous, thus restoring his waning affection for herself, she begins a flirtation with Schmalz, Sr. She even agrees to an elopement and goes as far as the waiting automobile, when the constable, who has been told of the elopement, arrests the pair. Then the truth comes out. In the meantime, young Schmalz has been making love to Grace; so everything ends happily.

Miss Eleanor Painter, the young American girl who first appeared here last season in "The Lilac Domino," made an instantaneous hit as Princess Pat. Miss Painter possesses a beautiful voice of fine quality and splendid range. She is pretty, vivacious, acts with method and temperament, and dances gracefully. In fact, she has an enviable future on our stage. Miss Eva Fallon, as Grace Holbrook, acquitted herself admirably in a role for which she had only three days preparation. As the millionaire Schmalz, Al Shean was funny without being too much so. Sam Hardy, as the kindly Broadwayite willing to look after an irresponsible youth, played the part straight and gave us a new type. At the close of the play young Schmalz was still asking him, "Please tell me who you are." Joseph Letora as the Prince sang well and received several encores, while Robert Ober as the Yale youth, Alexander Clark and Louis Casavant were others well liked in their roles. Ralph Riggs and Katherine Witchie did a dance somewhat different from the usual ones, which won a number of enthusiastic encores.

Among the songs which found especial favor with the audience were "Love Is the Best of All," "I'd Like to Be a Quitter But I Find It Hard to Quit," "Neapolitan Love Song," "I Wish I Was an Island in an Ocean of Girls," "I Need Affection," "The Shoes of Husband Number One as Worn by Number Two."

"THE NEW YORK IDEA"

A Comedy in Four Acts by Langdon Mitchell. Revived by Grace George and Her Playhouse Company, at the Playhouse, Sept. 28.

Philip Phillimore	Lumsden Hare
Grace Phillimore	Norah Lamison
Mrs. Phillimore	Eugenie Woodward
Miss Heneage	Josephine Lovett
Matthew Phillimore	Albert Reed
William Sudley	John Cromwell
Mrs. Vida Phillimore	Mary Nash
Sir Wilfred Cates-Darby	Ernest Lawford
John Karslake	Conway Tearle
Mrs. Cynthia Karslake	Grace George
Brooks	Selwyn Joyce
Tim Fiddler	Tracy Barrow
Nogam	G. Guthrie McClintic
Thomas	Richard Clarke
Benson	Anita Wood

Miss George displayed excellent judgment when she selected Langdon Mitchell's brilliant satiric comedy as the initial offering of her repertoire season at the Playhouse. Since its production by Mrs. Fiske nine years ago, an inexhaustible number of plays have been turned out by American dramatists, but it is safe to say that not one of them has quite equaled in wit and sparkle this work of Mr. Mitchell's. In its scintillation of its dialogue it approaches the plays of Oscar Wilde but in the humanness of its characters it far surpasses "The Importance of Being Earnest" and "A Woman of No Importance." There is an exquisite blending of artificiality and reality in Cynthia Karslake and her protagonists which cannot be said for the Wildean characters.

When Mr. Mitchell wrote "The New York Idea" he was clearly under the influence of Thackeray. He had just finished a dramatization of "Vanity Fair." In his absorption of the philosophy of the English novelist, the thought undoubtedly occurred to him that the foibles of New York society offered a wealth of opportunities for a dramatist who possessed a keen sense of the satiric. Had Mr. Mitchell worked in a different perspective his play might have proved more accurate in its representation of New York's rich, shallow and pleasure-loving population, but his viewpoint was too prejudiced and so New York has never read the meaning into the play that the author intended.

In the hands of Miss George and her well-balanced company, "The New York Idea" is a welcome relief from the war and crook plays with which New York has been well surfeited for the past two seasons. It is not a play for the naive or unintelligent. In order to appreciate its smartness and delicate decadence one must be as sophisticated as one is mentally alert.

The idea about which Mr. Mitchell built his play is that of marriage contracted to satisfy a whim and divorce which inevitably follows, once the whim has vanished.

Cynthia Karslake has thrown over her sporty husband in a fit of temper and is preparing to settle down in "the halcyon calm of second choice." Her selection is Judge Phillimore, a pompous and unimaginative individual who reads—and revels in—the *Evening Post*. While living with his family prior to her wedding, Cynthia is disturbed by the affection which the first Mrs. Phillimore lavishes upon Karslake. Not certain that the love, which her former husband openly returns, is insincere, she attempts to arouse his jealousy by permitting a frank and amorous Briton to make love to her. The plan fails and she arrives at the altar ready to be married, though utterly wretched and forlorn. The thought, however, of her former husband and true mate in the arms of the brazen Mrs. Phillimore is more than she can bear, and she abruptly deserts her would-be husband while the ceremony is in progress. She flies back to her former home. There a reconciliation is effected, and the curtain falls with Cynthia and Jack planning a resumption of their married life.

As the vivacious Cynthia Miss George was at her best. She played the many varying moods of the part with a light and shade that made her performance rank with that of Cyprienne in "Divorcons."

Conway Tearle has never appeared to better advantage than as Jack Karslake. He acted with a manliness and dignity and a mock-seriousness that were truly distinctive. Ernest Lawford made of Sir Wilfred Cates-Darby a thoroughly likable and breezy Englishman. Lumsden Hare as Phillimore was the embodiment of judicial gravity and self-confidence.

Albert Reed was delightful as a buoyant minister. Mary Nash, while in the picture as the seductive and artificial divorcée, did not play with the deftness and sense of comedy required of the role. The other parts were, in the main, well handled.

"DAS WEITE LAND"

Tragi-Comedy in Five Acts by Arthur Schnitzler, author of "The Adventures of Anatole," "The Green Cockatoo," etc. Irving Place Theater, Sept. 29.

Friedrich Hofreiter	Arnold Korff
Genia, his wife	Anni Rub-Foerster
Anna Meinhold-Aigner, actress	Grete Meyer
Otto, her son, ensign	Hans Unterkircher
Dr. v. Aigner	Ernst Holsnagel
Frau Wahl	Marie Kierschner
Gustav, Erna (their children)	Gustav Paul Schuetz, Iphigenie Buchmann
Natter, banker	Ernst Robert
Adele, his wife	Aranka Eben
Serknitz	Heinrich Matthaes
Dr. Franz Mauer, Arst	Richard Feist
An English Girl	Ilm Engel
A Spanish Girl	Helene Rothe
Penn, a guide	Heinrich Falk
Maid	Selma Weber

Scene.—Hofreiter's home near Vienna.

The German company at the Irving Place Theater has been enriched this season by one of the most finished actors that has ever visited New York, in the person of Mr. Arnold Korff, direct from the Hofburg Theater, Vienna, where for the past eight years he has been a prime favorite with the discriminating Viennese theatergoers. In the part of the leading character in Schnitzler's tragi-comedy, "Das Weite Land," he presents one of the most perfect characterizations in detail drawing that has ever been seen on the local stage—a subtle conception and a portrait touched with the brush of an artist who understands moods and the whimsies of human nature as few of his fellows.

The play is an almost pathological analysis of a type of philanderers with whom the instinct of concubinage is an incurable disease, but the peculiar subtlety of the analysis renders the character of the hero one of those elusive creations which only an artist of the most adroit genius for coloring can translate on the stage. Unlike the fantastic Anatole, Schnitzler's latest hero is a well-to-do manufacturer of forty. He is married to a younger woman, for love of whom a famous pianist has committed suicide. She has remained steadfast, yet her husband's jealousy is aroused, which is not allayed by the note left by the suicide, which she hands him to read. It is a plain despairing confession of an unrequited adoration. Hofreiter is a charming fellow; he gives vent to no violent reproaches—only his vanity is hurt, and he is tantalizing by his manner. He plays with his wife as a cat with a mouse. And the end is, she surrenders to a youthful naval officer. The discovery comes almost at once. Hofreiter has watched the youth leave her room during the night. He himself has been on a pleasure jaunt with a young girl. A challenge is passed and he kills his rival—"because he will not be made a fool of." There is no development of the plot beyond this stage. There is little more to add, in truth. The play is a study of one phase of human character in five acts. The story develops slowly to its tragic culmination, the commanding interest being continually centered in the man. It is a play that never would go on our stage, because we have no one to portray the character, and because it is lacking in the pace and mechanical elements demanded on Broadway.

The company appeared to good advantage, the part of the wife, by Anni Rub-Foerster, especially being well presented. Mr. Korff will be seen in a series of roles in which he gained distinction in Vienna, including "An Enemy of the People," by Ibsen, and a novelty entitled "The Chateau in Poland," which deals with the present war in a comedy vein.

SOUSA CONCERT AT HIPPODROME

Last Sunday night at the New York Hippodrome, John Philip Sousa and his band inaugurated a series of Sunday night Concerts. Among the novelties of the programme were a new suite, "Impressions at the Movies," and a characteristic number, "The New York Hippodrome March." Grace Hoffman, soprano; Florence Hardeman, violinist, and Herbert Clarke, cornetist, appeared as soloists.

OTHER OPENINGS

The review of Mr. E. H. Sothern's appearance in "The Two Virtues," as well as the Washington Square Players' presentation of a number of one-act plays will appear in next week's issue of THE MIRROR.

AT NEIGHBORHOOD THEATERS

STANDARD.—"The Song of Songs," is the offering at the Standard Theater this week. In the cast are Irene Fenwick, Thomas A. Wise, Cyril Keightley, Hardee Kirkland, Florence Huntington, Samuel Mann, Charlotte Langdon and others.

YORK.—The York has for its attraction this week Madame Petrova in "The Revolt." The story of the play has to do with the meek, loving and faithful wife of a profligate husband who makes no disguise of his disreputable life. After eight years of this sort of living she breaks away from her home, rebelling against what she believes to be an unjust law of society, and starts out to pay her husband back in his own coin. Mme. Petrova's supporting company includes Fritz Lieber, Richard Lyle, Earla Elverson and a dozen others.

LEXINGTON.—"Under Cover" is this

week's offering at the Lexington Theater. The play was among the successes of last season, remaining at the Cort Theater for forty-four weeks. The cast includes Florence Malone, Rockliffe Fellowes, Hubert Druce, Harry Crosby, Russell H. Davis, Anne Faystone, W. R. Randall, Dorothy Carothers, Adrienne Bonnell, Bruce Elmore and others.

ACTORS' EQUITY ASSO'N

All Members of Asso'n to Stand Out Against Inequitable Contracts

At the last meeting of the Council, held in the Association's rooms, Suite 608, Longacre Building, on Sept. 28, the following members were present: Francis Wilson, presiding; Messrs. George Arliss, Albert Bruning, Edward Connelly, Jefferson De Angelis, Edward Ellis, Frank Gillmore, Howard Kyle, Richard A. Purdy and Grant Stewart.

New members elected:

Burrell Barbarette	Ralph Nairn
Marjorie Foster	Lorin Baker
Arthur A. Holman	Vernon Steel

The reference in our last week's column to the amount of small claims collected for members since June 1 was underestimated. The sum exceeded $1,000.

It should be borne in mind by those interested that the A. E. A. office is almost hourly giving one member or another the benefit of the best available expert counsel on all points pertaining to contracts and engagements.

A certain widely known and well-liked actor, to whom a manager offered his choice between the A. E. A. form of contract and the manager's own, accepted the latter after drawing a pen through one or two objectionable clauses. The season closed without any formal hesitation, and the actor came to us saying "What's to be done? I fixed my contract so that it's just as good as the Association's." Not so, at all he had left unexpunged the one clause by which the manager was free to do anything whatever as regards terminating the season. The joke was on the member, who admitted cheerily that "the man who is his own lawyer has a fool for a client."

It is no laughing matter, however, to the devoted officers and councilmen of the Association when a member, thinking perhaps to curry individual favor with the powers that prey, refrains from preferring the A. E. A. contract. Nor is it entirely heartening to have members lodge complaints against lawbreakers and then, when by the A. E. A.'s efforts it comes to the point of prosecution, shirk the necessary act of testifying to prove their charges.

News comes from Chicago that some managers there issue contracts that provide the following:

"If the company shall appear in any city where Sunday performances are illegal and not permitted, then one-seventh of a week's salary shall be deducted from each actor and actress."

There is something in this nervy dictum to enliven the logicians. For dictum it surely is—as poor old "party of the second part" has no real entity in such a paper.

More than several instances come to our mind where actors have refused to sign contracts that gave managers the privilege to oppress them. Some have rejected engagements entirely when the managers proved arbitrarily obdurate. It is not fair that one single individual should be left unsupported when he or she does a thing like this for the good of the whole profession. It ought to be impossible for any manager to engage any professional actor under some of the preposterous forms of contracts that we have had brought to us by suffering victims. It is more than likely that *all* members of the A. E. A. will soon be required to stand out against such unequal engagements.

By order of the Council,
HOWARD KYLE, Cor. Sec.
GRANT STEWART, Rec. Sec.

"BIG DRUM" FOR AMERICA

Percy Burton Negotiating with Pinero for American Rights of New Play

Percy Burton, the English theatrical manager, is a busy man these days. In addition to directing the tours of "Androcles and the Lion" and Forbes-Robertson in repertory, he is negotiating with Sir Arthur Pinero for the American rights to his newest play, "The Big Drum," which is now running in London with Sir George Alexander in the leading part. It has not been decided as yet who will appear in the chief role in the American production.

When the play is presented in New York the original ending will probably be adhered to. In London it was changed to conform to popular demand for a happy ending.

"WHAT MONEY CAN'T BUY" TO OPEN

The Forty-eighth Street Theater will reopen next Tuesday night with George Broadhurst's new play, "What Money Can't Buy." George Fawcett will be featured in the leading role. Others in the cast will be: Anne Meredith, Sydney Shields, Edith Campbell Wasker, Adelaide Russ Whytal, William B. Mack, Frank Kemble Cooper, Robert Cain, Calvin Thomas, and William Devereux.

PREFER FOREIGN ACTORS

Wilton Lackaye Assails Managers with Discrimination in Employment of Players

Declaring that there is not a producing manager in New York who engages an American actor in preference to a foreigner, Wilton Lackaye addressed the members of the Woman's American Club at the Majestic Hotel last Sunday night and severely attacked existing theatrical conditions.

"There is not a theater in New York now," said Mr. Lackaye, "where there are not more foreign actors playing American roles than there are American professionals. The stage has reached a scandalous state of affairs when the foreign actor, who just now of all times, should be fighting for his country in Europe, can come over to America and get favored positions in American productions. I do not speak as a sorehead, for personally, I have not been out of a position for twenty years.

"The managers may deny the charge that they discriminate in the employment of actors, but the fact remains that it is true. Is there no way to stop this condition? Are not we Americans as playwrights, as actors, as singers and composers just as good and better than these foreigners?

"Yet we have to sit by and see the foreigner come here and make a fortune and then go away without being taxed one cent by the Government on his earnings, while the American artist is forced to pay an income tax."

While in Washington next week Mr. Lackaye plans to visit the Commissioner of Internal Revenue and learn why he made a ruling recently that foreign actors playing in America were to be exempted from paying an income tax while native-born players must remit.

MAUDE FEALY IN DRAMA

Cort to Present Actress in "Lady in Love" By Harriet Ford and Caroline Duer

Maude Fealy, who has been appearing in motion pictures for several years, is to return to the dramtic stage. She has acquired from Harriet Ford and Caroline Duer the dramatic rights to a new three-act comedy, "The Lady and Love," in which she will be presented by John Cort, shortly after the holidays. Miss Fealy's last appearance on the New York stage was in "Divorce," at the Lyric Theater, in the fall of 1909.

NEIGHBORHOOD'S SEASON

Bispham to Give "Adelaide" in East Side Theater—Fairy Play for Xmas Time

The Neighborhood Theater, on Grand Street, which was opened by the Misses Alice and Irene Lewisohn last February to express the modern spirit in the art of the theater and experiment with the dramatic impulses of the people residing in its immediate vicinity, is planning a busy season.

David Bispham and his company will appear there in the opera "Adelaide," and the Olive Mead Quartet and the Yiddish Folk Song Singers are to be heard. A Thanksgiving Festival and "Petrouchka," a fantastic pantomime by Igor Stravinsky, will be the offerings of the festival groups.

Early in November a romantic play by Violet Pearn will be presented, and at Christmas time "The Gift of the Fairies" will be performed.

FASHION PLAY TO BE GIVEN

The principal feature of the International Fashion Show at Carnegie Hall, on the afternoons and evenings of Oct. 7, 8 and 9, will be a play in four acts (a Fashion Extravaganza) called "Yesterday or To-Morrow," by Pierre de Lanux. Alice Brady, Grace La Rue, Eugene Carroll Kelly, Martin Brown, and June Elvidge will appear in the principal parts.

The production has been staged by Julian Mitchell, and the scenery is by Joseph Urban. Part of the proceeds are for the Actors' Fund of America, and many of the leading actresses now in New York have volunteered to assist.

"ALONE AT LAST" TO BE GIVEN

Franz Lehar's new Viennese operetta, "Alone at Last," will be produced by the Shuberts in the Shubert Theater next Monday night. The opera is in three acts and five scenes. The locale is at Interlaken in view of the Jungfrau, part of the action taking place on the mountain.

The principals will include Marguerite Namara, John Charles Thomas, Roy Atwell, Harry Conor, and Jose Collins.

"THE BARGAIN" TO-NIGHT

Under the name, "The Bargain," Herman Sheffauer's play, which first was called "The Modern Shylock," will be presented by the Shuberts in the Comedy Theater tonight. The change in name was made because it was feared the title might lead to a misconception of the character of the play.

The play was recently presented by A. H. Woods in Atlantic City.

NEW PLAYS BY LOUISE MORTIMER

Louise Mortimer has sent to her New York agents, Darcy and Wolford, two new plays, which she has just completed, entitled, "That City Feller," a three-act comedy, and "Jude o' the Mountains," a serious drama of Tennessee mountain folk.

CHURCH AND STAGE ALLIANCE

(Continued from Page 5)

to all else, in poetry man is the highest theme, and so the dramatic art is the king of all other arts, in that it mirrors and so ministers to human life by showing it as it is, with the promise and potency of what it ought to be, and so is evermore revealing the ideal in the real. Consequently it is a low view which advertises dramatic productions as mere amusements, labels a play as a 'show,' and regards it simply as a vehicle of pleasure. 'Not for pleasure only' are the words inscribed above the stage in the Royal Theater in Copenhagen. 'Man shall not live by bread alone.' He lives by bread, but not by bread—*alone*. Thus the true function of art is service and in ministering to life it loses itself. The law of service is the law of life, because it is the law of the life of God, for, 'Out of the travail of God was humanity born.' Nature teaches this in all her forms and art is nature magnified.

THE ACTOR'S HOMELESSNESS

"'Where does this law affect the actor?' some may ask. Think of the loneliness and practical homelessness of the actor's life, wandering around to give others pleasure and to lighten their cares. And in his work he loses himself. He takes the public into his confidence and sacrifices himself on the altar of a common humanity. He laughs and weeps, is convulsed, exhausted, depressed and inspired not for himself but for you. It is in the fire of the universal sympathy that the actor becomes pure. He takes the troubled hearts of men and lifts them up in sacrifice. If his art becomes a trade he loses his power and becomes a bad actor. Then think of the study—not of the lines, that is the easiest part—but of the character he seeks to enact. How to fit it to his personality, to elaborate, to curtail and reject until he has the picture. And how it haunts him, sleeping or waking. Then, too, the nervousness of the first night, and suppose it is all for naught? Think you there is no travail in the actor's life? No crushing of ideals, shattering of hopes or frustration of plans? Those who live, or have lived the life know whereof we speak.

MINISTERING TO ACTORS.

"This state of things we are seeking to remedy through the appointment of clergymen of all denominations as chaplains (of whom we have already over 1200) who will visit the theaters, minister to the sick and dying and otherwise care for them as temporary parishioners. Calendars giving the names and addresses of our chaplains with their churches and hours of service are posted on every stage and notices are sent by me in advance of the arrival of our members, so that the chaplain may have definite names on whom he may call. Then he is invited to 'see the show,' which he generally does, and if the actors are in town over Sunday and at liberty, they return his call by attending his church. So the clergy are attending the theaters and the actors are going to church and both are mutually improved for the experience.

HOW ACTOR AND PARSON BENEFIT

"The actor becomes steadier and more reliable, encouraged and inspired to do better work and to become a better man, while the parson is enlivened by the contact and learns how to open his mouth and to value good articulation, correct emphasis, distinct enunciation and dramatic effort in the pulpit and begins to realize (perhaps for the first time), that baseball pitchers, letter carriers, pugilists and preachers are all judged by their delivery. 'Why are our theaters so full and our churches so empty,' said the Bishop of London to David Garrick, and Garrick replied: 'I think, my Lord, it is because we preach fiction as though it were truth, and you preach truth as though it were fiction.' 'He opened His mouth and taught,' say St. Matthew in his preface to the model sermon and His disciples who are sent as heralds to preach from the housetops have generally not even learned how to open their mouths. Ecclesiastical reading is usually atrocious and in liturgical churches they possess the preeminent ability to read the meaning *out*. In all this, contact with the stage must improve.

PULPIT DENUNCIATION

"Then too, largely as a result of our efforts, pulpit denunciation of the theater has almost wholly ceased and no longer are bad plays advertised by ignorant preachers, who preface their remarks by thanking God they have never entered a playhouse (which qualifies them as critics?) and then proceed to excite their auditors and readers to patronize the play about which so much fuss has been made. So the crowd extends from the box office right around the block and the manager rubs his hands gleefully as he cries, 'keep up the good work, dear brother, keep it up.' Meanwhile good plays are ignored; earnest, conscientious effort is overlooked—the actor grows sick at heart and the whole drama slumps downward. Thank God, we have largely put a stop to that at all events, and the honor and good sense of the Church are vindicated.

SUNDAY PERFORMANCES

"Then too, think of the iniquity of Sunday performances *and without pay*. Do you know that west of Buffalo and Pittsburgh the majority of the theaters are in full blast both matinee and night and the regular actors (exclusive of vaudeville), give their services on that day without receiving one cent of salary? (Here Mr. Bentley gave his own personal experiences in various Shakespearian companies, which served to illustrate and prove his contention). When women vote this will cease, or at least, if actors *must* labor on Sunday they will be paid for it and that will end the whole bad business. Think of the sophistry of it all! The Sunday theater is kept open for the poor workingman forsooth, whose labor union principles demand and receive double pay for his Sunday labor, yet by patronizing the theaters on that day he makes his brothers and sisters work for him without any remuneration at all and he is ignorant of the whole situation. How easily the people are gulled. But why do not the actors themselves unite and rebel? And the answer is they have done so through the Actors' Society, but little good has been accomplished. It is like the divisions in the Christian Church. When they were all together with full accord in one place something happened, but how can all the actors be brought together to speak and act in unision? We must help them by spreading the news and stirring up public opinion in their behalf and this the Alliance is striving to do to the utmost of its power.

"'All ye are brethen.' Many actors try to evade this and so suffer. They voice the heresy of Cain, which is the heresy of heresies. 'Am I my brother's keeper?' 'Why should I join the Actors' Society, the Actors' Fund, the Actors' Equity Association, or the Actors' Church Alliance? What can I *get* out of it?' The question is not what you can *get*, but what can you *give* to it? Try as you will, you cannot live apart. Isolation is atheism. To remain outside is to play again the tower of Babel and miss the New Jerusalem. The one in essence is individualistic, materialistic and in the end devilish—the other is spiritual, associative and heavenly. It is a question of wolfhood *versus* manhood. Wolves die because they devour each other. Men live because they love each other, and they live best who love most. Let us learn then to trust each other and get together and work together. Let us learn that 'mine' and 'thine' can never take the place of the divine 'our,' and that only in the family relation is to be found freedom to think, freedom to speak, and freedom to love, which is life. No matter what our creed may be, every man who tries to live for himself is both anarchist and atheist, as well as eternally miserable. The Alliance stands for the humanizing of the Church and the spiritualizing of the Stage, and hand in hand, the redemption of the world and the happiness of all. If you believe in it, join it and help us to help you."

PURCHASED PITTSFIELD THEATER

PITTSFIELD, MASS. (*Special*).—The Colonial Theater has been sold by the Pittsfield Theater Company to the Goldstein Brothers Amusement Company of Springfield, which will take possession on Oct. 16 and actively undertake its management about Nov. 1. The transfer includes all the real and personal property of every kind. The price is not given out, but the Colonial, the most modern theater in the city and kept by its former owners always up to the minute in improvements, cost about $75,000 when built about eight years ago. Since then considerable sums have been expended upon it by the Pittsfield Theater Company, and local realty valuations have made a marked advance.

"THE COUNTY FAIR" TO BE SCREENED

The old and ever popular rural drama, "The County Fair," is at last to be seen in pictures. Last week the Fine Arts Film Company, the Griffith side of the Triangle, purchased the rights from Charles Barnard, the author. "The County Fair," it will be remembered, is the play made popular by Neil Burgess over a quarter of a century ago and which still maintains its popularity. Negotiations have been started with a prominent star of the speaking stage to play the part Neil Burgess created in the original production.

SUCCEEDS MARGARET ROMAINE

Marguerite Namara, formerly a member of the Boston Opera Company, has been engaged for the prima donna role in "Alone at Last" in place of Margaret Romaine, who recently underwent an operation for appendicitis. Miss Romaine, now convalescent, will be seen soon in a new Shubert musical production.

MUSICAL VERSION OF "OVER NIGHT"

Elisabeth Marbury, F. Ray Comstock, and Philip Bartholomae are to produce a musical version of Mr. Bartholomae's first farce, "Over Night." The music will be by Jerome Kern. Among those who will be seen in the production are Anna Orr, Ada Lewis, and Helen Raymond.

DETROIT LIKES "BUNKER BEAN"

DETROIT, MICH. (*Special*).—A cordial reception was tendered Taylor Holmes in Lee Wilson Dodd's dramatization of Harry Leon Wilson's story, "His Majesty, Bunker Bean," at the Garrick Theater Sept. 27-Oct. 2. The new comedy has all the earmarks of being one of the season's successes. ELYP A. MARGNI.

WERBA SUCCEEDS TRAIL

Louis Werba has been appointed manager of the Montauk Theater to succeed Edward Trail. He entered upon his new duties Monday. Mr. Trail, it is said, will remain in the employ of Klaw and Erlanger.

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GEORGE EDWARDES

George Edwardes, the well known English theatrical manager, died in London, Oct. 4, after a long illness.

George Edwardes was one of the best known theatrical managers in the world. He was the chairman and managing director of the Gaiety Theater Company, sole lessee and manager of Daly's Theater, and had an interest in several other London playhouses.

He produced over sixty-five original pieces in the course of his career. Among those which were produced subsequently in New York are, "Havana," "The Merry Widow," "The Dollar Princess," "Waltz Dream," "The Count of Luxembourg," "The Marriage Market," "The Quaker Girl," "The Orchid," "San Toy" and "The Geisha."

Mr. Edwardes was associated with the late Charles Frohman in the production of several plays.

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IRENE FRANKLIN RESIGNS

Quits "Hands Up" After Difference with Florence Walton

Because of temperamental differences with Florence Walton, Irene Franklin resigned from "Hands Up" last Sunday night.

According to the comedienne, she had engaged a Pullman berth from Pittsburgh to New York last Saturday night. Maurice and Florence Walton, she understood through friends, were unable to secure reservations. When she went to her berth that night, however, Miss Franklin avers she found the dancer in her berth, and she was obliged to look elsewhere for sleeping accomodations.

Miss Franklin says that her resignation will not take effect until some one else has been engaged to take her place. She will probably re-enter vaudeville with her husband, Burton Green. Sunday night they were on the programme at the Winter Garden.

SUMMARY OF PRODUCTIONS

The current plays in New York, Oct. 6, 1915, with dates of production or revival and number of performances to date in the metropolis:

Astor—"Hit-the-Trail Holliday," Sept. 13, 26 times.
Bandbox—Washington Square Players in Repertory, Oct. 4, 2 times.
Belasco—"The Boomerang," Aug. 10, 58 times.
Booth—"The Two Virtues," Oct. 4, 2 times.
Candler—"The House of Glass," Sept. 1, 42 times.
Casino—"The Blue Paradise," Aug. 5, 63 times.
Century—"Town Topics," Sept. 23, 14 times.
Cort—"Princess Pat," Sept. 29, 7 times.
Empire—"Grumpy," Sept. 13, 26 times.
Fulton—"Some Baby," Aug. 16, 51 times.
Gaiety—"Young America," Aug. 28, 36 times.
Globe—"Chin-Chin," Aug. 16, 57 times.
Harris—"Rolling Stones," Aug. 17, 50 times.
Hippodrome—"Hip, Hip, Hooray," Sept. 30, 9 times.
Hudson—"Under Fire," Aug. 11, 56 times.
Longacre—"The Girl Who Smiles," Aug. 9, 59 times.
Lyceum—"Rosalind" and "The Duke of Killiecrankie," Sept. 6, 26 times.
Lyric—"Two Is Company," Sept. 22, 15 times.
Manhattan—"Stolen Orders," Sept. 24, 13 times.
New Amsterdam—"Moloch," Sept. 20, 18 times.
Park—"No. 33 Washington Square," Aug. 23, 38 times.
Playhouse—"The New York Idea," Sept. 28, 9 times.
Republic—"Common Clay," Aug. 23, 47 times.
Shubert—"The Road to Happiness," Aug. 30, 43 times.

OPERATIC CHURCH CHOIRS

Church choirs which inflict classical rather than devotional music upon congregations at church services came in for some severe critism at the quarterly meeting of the Ministerial Union of Philadelphia. The Rev. Dr. James I. Good asserted that many choirs "have a false system of singing which emphasizes vocalization, and may be appropriate for grand opera, but which is not desirable for a religious service."

"We have gotten to such a pass," continued Doctor Good, "that it is a question whether the church shall run the music or the music run the church. I know of one church in the suburbs of this city where the choir leader informed the minister one Sunday morning that he must not preach more than fifteen minutes, as it would interfere with the musical service. This is carrying matters rather far.

"What is worse, the choirs are invariably unintelligible when they sing classical music. I recall Doctor McCooms, who in former years was a prominent pastor in this city, offering a prayer at the close of a selection by his choir. 'Oh, Lord,' he prayed, 'Thou knowest what the choir has been singing. We don't.'"

GORED BY AN ELEPHANT

Charles Le Roi, stage manager at the Grand Opera House, St. Louis, was attacked and injured seriously by Mary Ellen, a trick elephant.

Le Roi was entering the side stage door, where the elephant was chained, when the animal suddenly lunged forward, encircling its trunk about Le Roi, forcing him up against a brick wall.

One of the tusks of the elephant penetrated Le Roi's neck and his skull was fractured.

ACTORS' GUILD TO HOLD RETREAT

The Catholic Actors' Guild of America will hold its first retreat beginning on Sunday, Oct. 17, and continuing four days, in St. Malachi's Roman Catholic Church, Forty-ninth Street, west of Broadway. Rev. Dr. Joseph F. Delaney, pastor of the church, is chaplain of the guild. Dr. Delaney will lead the retreats and the Rev. John Talbot Smith, founder of the guild will preach the sermons. Jere J. Cohan is president and William F. Cotter is secretary and treasurer of the guild.

NEW SAVAGE PRODUCTION

Manager to Present "Behold Thy Wife" By William Harlow Briggs

Henry W. Savage, whose theatrical activities since the war broke out have been confined solely to directing the tours of "Sari" and "Everywoman," will re-enter the producing field this season with a new play entitled "Behold Thy Wife," by William Harlow Briggs, a member of the publishing firm of Harper and Brothers.

"$2,000 A NIGHT"

Cohan and Harris to Present Ditrichstein in New Play in Syracuse Monday Night

Cohan and Harris will present Leo Ditrichstein in a new play in Syracuse at the Empire Theater, next Monday night. The play, which is entitled "$2,000 a Night," is the work of Mr. Ditrichstein and Frederic and Fannie Hatton.

ELECTRIC THEATER IN ST. JOE

ST. JOSEPH, MO. (*Special*).—The Electric Theater, which has been rebuilt on the site of the former Majestic Theater, is St. Joseph's newest place of amusement. The theater has been most attractively decorated throughout its interior, and special attention has been given to safety exits and seating arrangements so that the stage, which is of full size, is clearly in view from every seat in the house.

The seating capacity of the Electric is 1,800 and the house was packed to capacity on both opening performances.

High class motion pictures and vaudeville will be the program.

The house is under the management of Mr. P. C. Schroeder and is one of a chain of theaters in the same circuit.

JOHN A. DUNCAN, JR.

SIX OPENINGS THIS WEEK

Six new openings take place this week in the theaters. Monday night E. H. Sothern in "The Two Virtues" and the Washington Square Players inaugurated their seasons. Last night Elsie Janis came back to Broadway in "Miss Information." Tonight the first performance of "The Bargain" takes place at the Comedy Theater. Next Saturday night the Winter Garden will be reopened with "A World of Pleasure," and Oliver Morosco will present "The Unchastened Woman," at the Thirty-ninth Street Theater.

"S. O. S."—OSHKOSH!

The Grand Opera House, Oshkosh, recently sent to the police department a riot call for help to hold back the crowd from breaking down the doors for the performance of the motion picture of Viola Allen, in "The White Sister." The Grand is doing a crushing business for Motion pictures on open nights. Coming one night stands, U. S. Marine Band, "Mutt and Jeff," "Seven Keys to Baldpate," "On Trial," "It Pays to Advertise," and others.

NEW SPANISH OPERA

Among the premieres announced by the Metropolitan Opera company for its coming season is "Goyesca," by Enrique Granados, the Spanish composer. It will be the first Spanish opera ever to be given in the Metropolitan. Signor Granados will be present at the premiere.

The season will begin on Nov. 15, and will last twenty-four weeks, the first twenty to be devoted to opera and the remaining four to the productions of the Diaghilew Imperial Ballet Russe.

PEOPLE'S SYMPHONY CONCERTS

The sixteenth season of the People's Symphony Concerts will begin on Sunday afternoon, Oct. 24, at Carnegie Hall. The programme will include selections from Beethoven, Bach, Liszt and Tschaikowsky. Leginska, pianist, will be the soloist.

Franz X. Arens continues as musical director of the Concerts.

TO SHOW DECK OF GERMAN CRUISER

One of the scenes of Frank Mandel's new farce, "Sherman Was Right," which H. H. Frazee will shortly produce, represents the deck of the German cruiser *Prinz Eitel Friedrich*, interned at Hampton Roads.

KLEIN'S ENGLISH ESTATE

Charles Klein, who lost his life on the *Lusitania* disaster, left property in Great Britain valued at $9,235, according to an official report just made.

Mlle. Marianne Vota, the noted French contralto, has had postponed until Spring, at her own request, an attractive vaudeville tour. She will be heard this season in the part of "The Baroness de Villiers" in "The Lilac Domino."

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP

NORWICH

NORWICH, CONN. (*Special*). — The theatrical season in this city has opened most auspiciously, as the business outlook in Norwich and vicinity is decidedly better, and theatergoers seem to have plenty of money this Fall to spend on amusements. The Davis Theater (Mr. Al. Creag, manager) is offering a fine list of attractions. The regular season opened with "Some Baby." followed by "The Law of the Land," "High Jinks," Creatore's Band, in a splendid concert, and "Seven Keys to Baldpate." These high-class plays are given about once a week, and on other nights the best of moving pictures and Keith vaudeville acts are shown to crowded houses, with daily matinees. Mr. Creag has introduced several innovations and improvements to his patrons for the Fall and Winter season. The house has been put in fine order, a public telephone booth has been installed in the lobby, an addition which is much appreciated by the public, and young women ushers are being tried with successful results. Taking it altogether, everything points to a busy and profitable season at this popular theater. The Auditorium, under the able management of Messrs. Shannon and Egan, continues to present superior motion pictures; the vaudeville end of the programme at this house having been discontinued for the present. The Colonial Theater (Mr. Charles McNulty, manager), with Mr. Charles Dowsett as director of the music, is giving some of the finest of film plays this Fall, and is receiving its share of patronage.

EDWARD H. TIBBITS.

MANCHESTER

MANCHESTER, N. H. (*Special*).—Palace: Manager William O'Neil secured "Everywoman" for Saturday, Oct. 2. Mr. O'Neil's policy of booking nothing but first-class vaudeville acts has resulted in crowded houses.

Auditorium, Sept. 30: "The Birth of a Nation" pleased.

Park Theater Sept. 30: "The Winners" pleased fair houses. Oct. 2, "The Bohemian" played to only a fair audience. Oct. 4 Corse Payton will play at the Park for three weeks. "Rebecca of Sunnybrook Farm" will be the first bill.

J. J. MAHONEY.

JERSEY CITY—HOBOKEN, N. J.

JERSEY CITY (*Special*).—For the Majestic Theater Manager Frank E. Henderson was lucky to secure "Peg o' My Heart" Oct. 4-9, and "The Natural Law" Oct. 11-16.

A fine laughing bill was offered at Keith's Theater Sept. 27-29 to packed houses. The big scream was Kittie Francis, and a big company of girls assisted in the sketch, "Mrs. O'Malley's Reception." Clayton and Tennie, in an English sketch, were very good. Sept. 30-Oct. 2: William Gaxton and company, Weston and Leon, Ketcham and Cheatam, Dugan and Raymond, Burke Brothers and Kendall, and Le Hoen and Preece.

"The Tip Top Girls" played the Academy of Music Sept. 27-Oct. 2 to fine business. "Hello Paris" company Oct. 4-9.

"The Million Dollar Dolls" at the Empire Theater, Hoboken, Sept. 27-Oct. 2 to packed houses. Ben Welsh's company Oct. 4-9.

The local Elks are arranging for a ladies' night Oct. 14.

WALTER C. SMITH.

NEW ORLEANS

NEW ORLEANS (*Special*).—Guy Bates Post and his competent company appeared at the Tulane Sept. 26-Oct. 2 in "Omar, the Tentmaker." Mr. Richard W. Tully, the author and producer of the play, was present at the opening, and in speaking a few words of thanks to the audience for its appreciative reception of the play, he paid a glowing tribute to Mr. Post, saying, among other nice things, that he was the successor of the lamented Richard Mansfield. "A Pair of Sixes" Oct. 3-9. The French Opera Association has been negotiating with Chevalier Sigurelli, impresario of the Colon Theater, Buenos Aires, looking to a season of grand opera here this Winter. Signor Berri, of the Milan Opera company, and Signor Barrata, of Barcelona, are also in correspondence with the association.

J. M. QUINTERO.

ALLENTOWN

ALLENTOWN PA. (*Special*).—Lyric: Fair Week attractions played to full houses. "Bringing Up Father," "Twin Beds," "A Pair of Sixes," De Koven Opera company in "Robin Hood," and "A Full House," two nights, each doing capacity. "The Only Girl" did a topheavy business, but the company was an inferior organization. "Smart Set" and "A Fool There Was" finish the week. Otis Skinner will give a first performance of "Cock o' the Walk" during the coming week. "High Jinks" and "Under Cover" are the other attractions.

FORD L. SHOTWELL.

ASPEN

ASPEN, COLO. (*Special*).—The new Isis Theater was informally opened Sept. 20, with pictures and a vaudeville sketch by local parties, under the auspices of the Women's Civic Improvement Club, and S. R. O. was the result, although the decorations have not yet been entirely completed, and there are still some further changes to be made.

The Isis will be formally opened on Oct. 4 by the Joseph Newman company, appearing under the auspices of Aspen Lodge, No. 224, B. P. O. Elks.

Manager Rowland, of Dreamland Theater, this city, is at present undergoing treatment at Mercy Hospital, Chicago, and is reported to be in rather a serious condition.

MUNCIE

MUNCIE, IND. (*Special*).—Wysor-Grand, George Challis, mgr.: Oct. 2, Richy W. Craig in "Merry Burlesquers." Oct. 14, Oliver Morosco presents "The Bird of Paradise."

Star Theater: Ray Andrews, mgr.: Torcat's Troupe of Trained Roosters was the feature the first half of the week; followed Sept. 30, Oct. 1-2 by the Lung Chung Fu Troupe of Chinese entertainers in Chinese mysteries; the Brambinos, comedy musicians; Bertram Adair, the Irish-American tenor.

Columbia Theater: Feature films, including Oct. 1, 2 Mary Pickford.

MRS. EMMA L. MCKIMMEY.

ELDORA

ELDORA, IA. (*Special*).—Wisner's Opera House (H. W. Emery, mgr.): "Within the Law"; excellent company; good house. Patton in "Good Samaritan" Oct. 8.

JENNIE E. ALLEN.

NEW YORK THEATERS

GEO. M. COHAN'S Theatre, B'way and 43rd St. Evs. at 8:15. Mats. Wed. and Sat. at 2:15.
CHARLES DILLINGHAM presents
ELSIE JANIS
In a little comedy, with a little music.
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By Paul Dickey and Chas. W. Goddard.

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JOHN CORT presents
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With ELEANOR PAINTER
Book of Lyrics by Henry Blossom. Music by Victor Herbert. Staged by Fred G. Latham.

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TO RESUME PLAYWRITING

Granville Barker Will Produce No More Plays But Will Pen Them Hereafter

Granville Barker is to give up play producing. Upon finishing preparations for the presentation of "Androcles and the Lion" on the road, he will make a four weeks lecture tour under the management of the Pond bureau. His lectures, under the title of "New Ideas in the Theater," will be given in the Middle West. At the conclusion of this engagement Mr. Barker will return to England and resume the writing of plays. He is the author of several dramas which have met with varying degrees of artistic success. The best known of these are: "Waste," "The Voysey Inheritance," and "The Madras House."

As a stage manager and producer Mr. Barker has been eminently successful. New York saw what he could accomplish in these fields last Winter in his productions of "Androcles and the Lion," and "A Midsummer Night's Dream."

SHAKESPEARE CELEBRATION

Plans are rapidly being formulated for the celebration of the 1ter centennary anniversary of the death of Shakespeare. The New York City Shakespeare Committee is arranging the celebration and among the organizations that will participate are the Drama League, the Players Club, the English Folk Dance Society, the Philharmonic and New York Symphony Orchestras.

The celebration will begin with performances during the Winter of the plays of Shakespeare in schools, colleges and clubs and it will culminate with the presentation by the Players of a masque written by Percy Mackaye. This will be given on or about April 23, the anniversary date.

Similar celebrations will be held in the larger cities of the country under the auspices of the Drama League.

NEW COMEDY FOR BLANCHE RING

When her contract with Oliver Morosco expires next Spring, Blanche Ring will be presented by Frederic McKay in a new comedy called "Honor Bright." Miss Ring was to have appeared in the play this fall, but Mr. Morosco was so desirous that she assume the leading role in his Coast production of "Nobody Home" that she deferred her plans for a year.

KILLED IN BATTLE

News has reached here that Edward Austin Stewart Richardson, husband of Lady Constance Richardson, who has danced in American vaudeville theaters, has been killed in battle. He was a Scotch baronet and a captain in the Black Watch. He accompanied Lady Constance on all her visits to this country and they were a devoted couple. They were married in 1904.

"MISS MARY SMITH"

A new musical play, called "Miss Mary Smith," will soon be produced in London and New York. Rudolf Picknall is the author of the book, while Fred V. Sparrow has composed the music.

GOSSIP

Thomas Coffin Cooke has succeeded Stuart Walker as stage manager of "Treasure Island."

NEW YORK THEATERS

CANDLER 42nd St., near B'way. Evenings, 8.15; Matinees, Wed. & Sat. 2.15.
COHAN & HARRIS present
THE HOUSE OF GLASS
A new play by Max Marcin.

GAIETY Theatre, B'way and 46th St. Evs., 8.15. Mats. Wed. and Sat., 2.15. Phone 210 Bryant.
COHAN & HARRIS present
"YOUNG AMERICA"
A new play by Fred Ballard.

ASTOR Broadway and 45th St., Evenings 8.15. Matinees Wednesday and Saturday at 2.15.
Geo. M. COHAN'S American Farce
"Hit-The-Trail Holliday"
With Fred Niblo as Billy Holliday

PLAYHOUSE 48th Street, East of Broadway. Matinees, Wednesday and Saturday, 2.15. Evenings, 8.15.
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GRACE GEORGE
Presents
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By LANGDON MITCHELL

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"The Man From Home" Man Back Home" in
THE ROAD TO HAPPINESS

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E. H. SOTHERN
In Alfred Sutro's Comedy,
"The Two Virtues"

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John Junret states that he will appear in "The Eternal Magdaline," which the Selwyns are to produce.

Bertha Whitney has been engaged to play the part of Mrs. Dormer, a comedy Irish part, in "Ill Starred Babbie."

Montagu Love is playing opposite Cyril Maude in a picture production, as yet unnamed. Mr. Love is playing a leading role in the successful production of "Husband and Wife," now playing at the Forty-eighth Street Theater.

NEW YORK THEATERS

BELASCO West 44th St., Evgs. 8.30. Mats. Thursday and Saturday 2.30.
DAVID BELASCO presents
THE BOOMERANG
By Winchell Smith and Victor Mapes
Cast includes
Arthur Byron, Martha Hedman, Wallace Eddinger, Ruth Shepley, Gilbert Douglas, Josephine Parks, Richard Malchien, others

EMPIRE Broadway & 40th St. Evenings 8.15. Matinees Wednesday & Saturday at 2.15
Mr. Cyril Maude
In his international triumph
GRUMPY
By Hodges and Percyval.
Beg. Oct. 11. WM. GILLETTE in SHERLOCK HOLMES

FULTON 46th St., West of B'way Evenings 8.30. Mats. Wed. and Sat. at 2.30.
Estate of HENRY B. HARRIS presents
"SOME BABY"
By Zellah Covington and Jules Simonson
"A LAUGHING TRIUMPH."
—N. Y. American.

LYCEUM W. 45th St. Evenings at 8.15. Matinees, Thursday and Saturday at 2.15.
CHARLES FROHMAN ..... Manager
CHARLES FROHMAN presents
MARIE TEMPEST
In the Double Comedy Bill
J. M. Barrie's new one act play "Rosalind" and Robert Marshall's 3 act comedy "The Duke of Killicrankie"

REPUBLIC W. 42d St. Evgs at 8.15 Mats., Wednesday and Saturday at 2.15.
A. H. WOODS presents
COMMON CLAY
A new American play in 3 acts and an epilogue, by Cleves Kinkead, with
John Mason and Jane Cowl
And an All Star Cast.

HUDSON 44th St., near B'way. Evgs. 8.15. Matinees Wed. and Sat. 2.15.
Direction SELWYN & CO.
UNDER FIRE with WILLIAM COURTENAY
by Roi Cooper Megrue
Cast includes Frank Craven, Violet Heming, Henry Stephenson, Edward Mawson, others.

HARRIS West 42nd St., Evenings at 8.15. Matinees Wed. and Saturday at 2.15.
Edgar Selwyn's melodramatic comedy
ROLLING STONES

New Amsterdam W. 42d St. Evenings at 8.15.
Matinees, Wednesday and Saturday at 2.15.
Klaw & Erlanger, in association with George C. Tyler, will present
Holbrook Blinn's Company
in a play about war
MOLOCH
By Beulah M. Dix.

NEWS OF STOCK PLAYS AND PLAYERS

Edited by WILLARD HOLCOMB

The TICKER

While the wave of stock speculation (both the stage and Wall Street), is sweeping the country with the froth of promised prosperity upon its crest, and quite possibly the foam of financial disturbance in its wake, it may be timely to consider the probabilities of the stock system as a permanent investment for a number of the too numerous theaters throughout the country. It used to be that putting in a stock company was considered either as a stop-gap in the regular road bookings, or a pleasant little Summer diversion to contribute toward the up-keep of the house between seasons and keep the actors busy. But the latter, as well as the theaters, have found profitable alternatives in the motion pictures, so that it has come to pass that the only real *raison d'etre* of the stock company is that it pays. Catering to local tasts in dramatic fare is becoming, if not a fine art, at least as much a profession as running a popular restaurant. Managers as well as actors are becoming specialists in this ever broadening and very profitable when properly cultivated field of theatrical endeavor. It requires intensive cultivation, with occasional application of some rather expensive fertilizers, while once in a while, as any old farmer will tell you, "change of pasture is good for the stock." This latter axiom has brought back several variations of the old system, such as touring stars and alternating stock companies. However, every now and then there is an "exception that proves the rule," like the Castle Square, in Boston, which has been a stock theater, operatic or dramatic, since it was built; while John Craig's long and successful tenancy proves that its lease of life is far from expiring. Then there is the Far Western instance of the Denham Theater, Denver, Colo., which recently celebrated its 1,000th consecutive stock performance. The company opened November 9, 1913, and has not left the theater dark one single day since, which is believed to be a new record. Carl Anthony has been leading man throughout with the exception of one vacation of seven weeks this past Summer. Ninety-four different plays have been presented. The rental of the theater is $18,000 a year, and the salary list about $100,000. Eva Lang, the original leading lady, returned last week in "Divorcons." THE TICKER would like to record rival long runs.

MISS MANN A REAL LEADING LADY

ST. LOUIS, MO. (*Special*).—Bertha Mann made her first appearance as leading lady of the Players Stock company, at the Shenandoah, week of Sept. 27th. Miss Mann in the title role of "The Misleading Lady" scored a decided hit, thereby establishing her popularity with Southside patrons. Mitchell Harris as "Craigen" was excellent. Bob McClung played "Boney" to the delight of all and scored a decided hit. Louis Calhern as the reporter and Geo. Leary as "Stephen" donated clever work to the success of the piece. Henry Hull, Vessie Farrell, Elsie Hitz and Wm. Macauley had the other principal parts and aided in giving the piece the proper effect. In preparation, "Over Night."

"Little Boy Blue" was well produced at the Park Theater. Mabel Wilbur as "Daisy," and Sarah Edwards as Mme. Amaranth, had parts to their liking. Geo. Nathanson, Dan Marble, Roger Gray, Matt Hanley and Tom Conkey did unusually well. Harry Fender, Royal Cutter, Toots Byron and Lynn Newsum were others who aided in making the production proficient.

VIVIAN S. WATKINS.

OTIS OLIVER AT THE OLIVER

After two years in Davenport, Iowa., breaking all records at the American Theater there for permanent stock, Otis Oliver and his stock company are this season playing the Oliver Theater, South Bend, Ind. This is the fourth week for the stock company, and business has been most favorable in face of the hot weather. Many people were turned away during the half week George Broadhurst's play, "To-day," was presented by the Oliver company. Two plays each week is the policy Mr. Oliver is offering the patrons of the Oliver Theater. Mr. Ed Williams has rejoined the company and Miss Esther Welty replaces Miss Corbin as ingenue with the company. Present indications point to an all Winter run of stock in South Bend.

SHIRLEY GIRLY IN SCHENECTAXI

SCHENECTADY, N. Y. (*Special*).—The Crane-Shirley Stock company offered as its second attraction, week Sept. 27-Oct. 2, that farce comedy, "The Girl in the Taxi." Miss Blanche Shirley in the title role had ample opportunity of displaying her versatility as well as some lavish gowns. Mr. James Crane, Houston Richards and Howard Lange, members of midnight crew, gave a clever performance and were well received. The balance of the company was well cast, and to Mr. Earl D. Dwire must go the credit for staging the big production. Week Oct. 4-9, "Quincy Adams Sawyer."

NAT SAHR.

BRYANT PLAYERS IN GOOD BILLS

PITTSBURGH, PA. (*Special*).—The Marguerite Bryant Players were seen in a creditable presentation of "Too Many Cooks," at the Empire. Charles Kramer as Albert Bennett, builder of the house, seemed to fit right into the role and carried off first honors. Marguerite Bryant made a pleasing and convincing Alice Cook. All the other members of the company were seen in the supporting cast, including Mrs. McHugh, Jack Morgan, Frank McHugh, and W. E. Lemuels. During the past several weeks this company has been presenting a very good class of plays which stock patrons here have taken advantage of. "The Squaw Man" is the offering Oct. 4-9.

D. JAY FACKINER.

LONERGAN A STOCK STAR

NEW BEDFORD, MASS. (*Special*).—At the close of his local engagement Lester Lonergan goes back to Lynn for a week's appearance in "Within the Law." From there he expects to go to New Orleans for a period of four or five weeks, to play in stock with a company which is organized there. While in New Orleans Mr. Lonergan expects to appear in one or two Shakespearian plays, and several of the more modern dramas with which he is already familiar.

At the close of the New Orleans engagement he has received an offer to play a similar engagement at Kansas City, under the same conditions.

W. F. GEE.

Floyd, N. Y.

WALTER RICHARDSON,

Leading Man with B. F. Keith's Bronx Theater Stock Company.

Walter Richardson sprung a new one on the production managers when he sent them engraved invitations to attend one of his performances in "The Misleading Lady." It showed just how advanced is the art of furthering an actor's interests, and proves that he is a leading man of advertised ability. He has made a very big hit in the Bronx, and the Keith management are more than satisfied with the box-office showing. Mr. Richardson also scored in the Robert Hilliard role in "A Fool There Was," and surprised Bronx patrons with a new character. This is the first really dramatic role that he has had, and proved his versatility.

UNION HILL LOVES "MOTHER" STILL

Keith Players, Hudson Theater, UNION HILL, N. J., Sept. 27-Oct. 2.—Emma Dunn's former starring vehicle, "Mother," is just the sort of play that appeals to the audiences in this section of New Jersey. The performance of Miss Jessie Pringle in the name role was indeed a treat. Playing the role with a superb motherly charm, the clientele of this house were for the first time given an opportunity to see Miss Pringle's remarkable versatility brought forward. As one of the audience remarked, "The role fitted her as if it were written for her." Evelyn Watson, as Ardath, was a lovable daughter. Miss Watson is very well liked here. Frank Armstrong, P. E. McCoy, Masters Charles Crumpton and Lauren Pullman, Mildred Florence, Joseph Eggenton, Nan Bernard, Jack Roseleigh and Vera Albertson completed the cast. Mr. Roseleigh, the popular leading man, should be given a play that calls for more versatility than he has had a chance to display since joining the company. The clientele of the Hudson want more of this excellent actor than they are getting now.

This week, Rose Stahl's greatest success, "Maggie Pepper."

E. A. GREWE, JR.

TAMPA'S TWO LEADING LADIES

"The Princess Players," Tampa, Fla., now have two leading women, Eleanor Montell doing the ingenue leads and Marguerite Slavin doing the heavier leads. Richard Morgan playing all the leading male roles with the company.

"TO-DAY" TOO STRONG FOR STOCK

MONTREAL, CAN. (*Special*).—The bill presented by His Majesty's Players, 27-2, was the strong but rather sordid play of "To-Day." While it leaves an unpleasant taste in the mouth it shows the members of the small cast to advantage. Chas. Mackay gave a strong and repressed performance, and Lillian Kemble was good as his frivolous and erring wife. Wm. Webb presented a sympathetic characterization of Henry Lane, and Miss Margaret Dow the best piece of work she has done since she joined the company, as old Mrs. Lane. Belle D'Arcy gave a clever performance of Mrs. Garland and Dollie Davies contributes a neat piece of work as Mrs. Farrington. 5-9, "St. Elmo."

W. A. TREMAYNE.

"MIRACLE" IN KANSAS CITY

KANSAS CITY (*Special*).—The Auditorium Stock presented "The Miracle Man" for the first time in Kansas City, and the event was attended with more than ordinary interest. Dwight Meade and Mary Frey, the leads, are rapidly winning their way into the hearts of the patrons of this theater. Other members of the company were also well cast, while the staging was appropriate to the occasion. "The Misleading Lady" Oct. 3-9.

The Dubinsky Brothers Stock at the Garden gave their patrons an excellent performance of "The Shepherd of the Hills" for the week of Sept. 26. "The House of Bondage" Oct. 3-9.

D. KEEDY CAMPBELL.

BELASCO FOR BROOKLYN

Grand Opera House Presents Three of His Successes Consecutively

There is a treat in store for those who enter the Grand Opera House of Brooklyn. The entire theater has been newly decorated, the color scheme being green and gold, and there are various beautiful oil paintings throughout the house.

The credit for these improvements is due to the veteran theatrical manager, Mr. Lew Parker, who was associated with this theater fifteen years ago, when he conducted it as a successful combination house. Mr. Parker's wide experience, together with the excellent stock company now under his management, assures a successful season.

Beginning this week the Grand Opera Players will present "The Phantom Rival," which is being played for the first time in stock. The following popular players appear in prominent parts, under the personal direction of Mr. J. Francis Kirk: Miss Enid May Jackson, Mr. Dudley Ayers, Mr. Charles Schofield, Miss Isador Martin, Mr. Earl Simmons, Miss Clara Blackin, Mr. M. J. G. Briggs, Miss Florence Roberts, Mr. Wm. Evarts, Miss Eleanor Daniels, Mr. Wm. H. Elliott.

Everyone knows that each and every producer adheres to a certain class of plays, and it is Manager Parker's intention to try a new venture by playing consecutively, three or four plays of the same producer. As a starter, Mr. Parker announces the following three famous Belasco productions:

Oct. 4, "The Phantom Rival."
Oct. 11, "The Warrens of Virginia."
Oct. 18, "The Temperamental Journey."

Many other big attractions will be announced later.

It will be of interest to the patrons of the Majestic Theater for them to know that the new face which now appears behind the box office window is that of Mr. Fletcher Billings, a popular theatrical man from the West.

Mr. Billings was formerly associated with the Bijou and Shubert Theaters of Milwaukee, then going to Kansas City, he became interested in the stock company of the Kansas City Auditorium, where manager John R. Pierce (who knows a good man when he sees one), nabbed him, with much delight and placed him in the Majestic as treasurer, to which charge he is well fitted.

LEONARD BONIEL.

VISITORS IN JACKSONVILLE

JACKSONVILLE, FLA. (*Special*).—The Orpheum offered the Hazele Birgess Players, headed by Maud Hollinsworth and Vernon Wallace, in "The Blindness of Virtue," the former making her first appearance here and winning many friends by her acting and personality. Miss Hollinsworth is one of the famous Hollinsworth Sisters, of Texas, well known over the Southwestern States. Jacksonville is delighted to have her here. Next week, "To-day."

Bert Leigh has gone to his home in New York for a week's rest, after a trying Summer.

Clarke Caperon, formerly with Norman Hackett in Nashville, with the Stubs Players in Knoxville, and recently with Ann Nicholes in Charlotte, N. C., is the guest of Mr. and Mrs. Edwin Vale. Miss Nena Tree, of Atlanta, is also visiting the Vales.

Charles Leach, of the Duval and Orpheum, has an Overland. Well done, Charlie.

WILLIAM L. BOYKIN.

PLAYING CIRCUS AT THE CRESCENT

"Polly of the Circus," Margaret Mayo's tan-bark love story, is a good bill for the Crescent Players, of Brooklyn.

Polly is impersonated by Miss Dorothy Schoemaker, while Mr. Edward Everett Horton appears as the Rev. John Douglass. In the original production, at the Liberty Theater, Manhattan, these parts were played by Mabel Taliaferro and Malcolm Williams. Marguerite Tebeau has the comedy role of Miss Perkins, originated by Jennie Weathersby.

Another new member has been added to the Crescent aggregation—Miss Faith Avery, a capable ingenue, who makes her Brooklyn debut with "Polly of the Circus."

The attraction for the week of Oct. 11, will be "Potash and Perlmutter"—its first stock presentation.

ANOTHER CANUCK STOCK CO.

REGINA, SASK., CANADA (*Special*).—The Oliver Eckhardt Stock company, known as the Regina Permanent Players, have opened their winter engagement at the Regina Theater. They are doing a fairly good business which will probably improve as the weather gets cooler. The company consists of James Guy Usher, O. J. Eckhardt, Allen Strickfaddin, Irvine Kennedy, J. W. Middlemas, Chas. Clapp, Percy Spencer, Albert New, Frank Maddock, Nina Guilbert, Marie Davidson, Florence Morrison, and Edna Parks; the last named and Frank Maddock are new to the company. Mr. Eckhardt expects to leave for New York shortly to secure a new leading lady in place of Miss Janet Allen. Miss Nina Guilbert is taking the leads until one is secured.

S. G. MCINTYRE.

MAXINE ELLIOTT HICKS.
In "The Things That Count."

DEBUT OF A BOX-OFFICE BOY

ST. PAUL, MINN. (*Special*).—"Within the Law" was the Ernest Fisher Players' bill at the Shubert, Sept. 26-Oct. 2, and the usual finished performance was given. Sunday, the S. R. O. sign was in evidence. Genevieve Cliffe did well in the leading role, while Mollie Fisher as Agnes Lynch, and Agatha Brown as Helen Morris more than met requirements. Frederic Van Rensselaer as Inspector Burke, Duncan Penwarden as the elder Gilder, and Sam Meharry as his son gave convincing portrayals. Ernest Fisher, who scored decided hits in "The Virginian" and "The Devil," and whose appearances with his company have been too few, gave an effective performance of Joe Garson. Pete Raymond was in his element as Sergeant Cassidy. John Fishel, Jr., the Shubert's assistant treasurer, gave evidence of considerable dramatic ability as Dan Williams. His pulling down of the shades was a telling bit. "The Time, Place and Girl," Oct. 3-9. "Macushla," Oct. 10-16.

JOSEPH J. PFISTER.

VERY GOOD "VAMP" AT THE BRONX

"A Fool There Was" was the attraction at the Bronx Theater week of Sept. 27, to capacity business. Walter P. Richardson as the husband was especially good in the strong and exacting third act. Lucila Morey's performance of the vampire was most striking to the eye. The character is an odious one, but by a commingling of distinction and insolence Miss Morey achieved a steady interest seldom called forth by far more pleasant performances. Ruth Robinson was strong in the womanly and wifely qualities and played with charm and spirit, while little Rosemary Crystal as the child was excellent. Walter Marshall gave as usual a very fine performance of the friend. Albert Gebhardt as the secretary, Margaret Fielding as the sister, and Fred C. House as the butler played definitely and naturally. Frank Bass, Russell Parker, Clay Morgan, Frank Carter, and Florence Brinkman completed the cast. Week of Oct. 4, "Mrs. Wiggs of the Cabbage Patch." IDA C. MALCOMSON.

SCRANTON HAS NO KICK COMING

SCRANTON, PA. (*Special*).—"Kick In" was given by the Poli Stock company week of Sept. 27, to the usual capacity houses. It was one of the best performances this season, and compared very favorably with the road company, which was here this season. Mae Desmond as Molly did some of her best work, and Edna Archer Crawford as Myrtle, was never seen to better advantage here. Selmer Jackson as Chick Hewes gave a strong performance of the part, as did also Charles Stevens as Whip Fogarty. Stewart Wilson as Charles Cary and Lydia Jones as Memphis Bessie, deserve much praise for their admirable work. Arthur Buchanan as Commissioner Garvey, Hazel Miller as Daisy and Kerwin Wilkinson as Jack Diggs merit mention. The play was finely staged under the direction of Augustin Glassmire. Scranton certainly has one of the best stock companies in this country. "The Littlest Rebel," week of Oct. 4. In rehearsal, "H. M. S. Pinafore."

C. B. DERMAN.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UPS

"THE MIRACLE MAN" IN UTICA

UTICA, N. Y. (*Special*).—For the entire week of Sept. 27-Oct. 2, the Majestic Players appeared at the Majestic Theater in Geo. M. Cohan's play, "The Miracle Man." Without doubt this is the best production of the season and stands as a great credit to the company. Each member showed that much earnest work and thought had been given in preparation and the result was a smooth and high grade performance. Edward Arnold was Doc Madison. Miss Harriett Duke played Helena, the leader's pal, and Joel Friedkin, as the patriach, gave a dignified and convincing performance. Arthur O'Hanlon, a local boy, who was cast as the cripple, did well in the part. Three newcomers appeared and were accorded a hearty welcome. They are Grant Erwin, who was recently in Minneapolis stock; Edward McHugo, from Pittsburgh, and C. Paul Schweger, who has played with Louis Mann. Others in the cast, Marjorie Campbell, Buela Montrose, Joseph W. Walsh and Frank Barber. Much credit is due Mr. Walsh for the staging. Week of Oct. 4-9, with the exception of Oct. 5 when "It Pays to Advertise" plays here, the Players will give "The House of a Thousand Candles."

ELMIRA ADMIRES "MARYLAND"

ELMIRA, N. Y. (*Special*).—The popular Mozart Players revived Belasco's stirring military play, "The Heart of Maryland," at the Mozart, Sept. 27-Oct. 2, to large business. Alice Clements was a winsome Maryland Calvert and pleased greatly. Victor Browne was a capital Alan Kendrick, and Harold Salter did his best work of the season as Colonel Fulton Thorpe. Charles Dey contributed a clever bit as Lloyd Calvert, and Arthur Griffin made a good General Kendrick. Verne Sheridan was a sprightly Nanney MacNair, and others seen to advantage were Emma Carrington, Henry Williman, Joseph Latham, Harry E. McKee, Cliff Hyde, Roy Lee, Gail Truitt, and Madeline Knapp. Scenery painted especially for the production by Karl Amend added realism, and the incidental orchestra music, under the direction of Carl Ortz, was a feature. "The Traveling Salesman," Oct. 4-9.

W. L. Fursman has been appointed representative of the Mozart Theater.

J. MAXWELL BEERS.

POLI PLAYERS' 500TH PERFORMANCE

HARTFORD, CONN. (*Special*).—"The Sky Farm" was presented before large audiences by the Poli Players week of Sept. 27. The first performance of this play marked the 500th appearance of the company this season. Harry Hollingsworth, our talented and handsome leading man; big John Ellis, Forrest Seabury, who always pleases the audience; Ada Dalton and Hal Briggs, her husband, who is also stage director, are among those who have been with the company from the very first. Ben MacQuarrie was the dastardly scoundrel he usually is upon the stage; Forrest Seabury, Thomas Sena, and Francis Mathews kept the audience in very good humor by their comedy; Billie Long, Bessie McAllister, Ada Dalton, John Ellis, Hal Briggs and others did good work. Evita Francis, a local girl who has shown much talent and who is far above the average in looks, did excellently as an ingenue. On the whole the Players deserve much credit. SEYMOUR WEMYSS SMITH.

PAYTON MOVES TO MANCHESTER

SPRINGFIELD, MASS. (*Special*).—Corse Payton closed his eighteenth triumphant week at the Court Square with a gala performance of "Quincy Adams Sawyer" Saturday night, Oct. 2, when farewell speeches were made by Mr. Payton, who returned to be in the cast, and other members of the company. The fact that he brought his players here for four weeks the last of May and extended the engagement three times till it reached a season of over four months was very pleasing to Mr. Payton. The company, with many good wishes, go to Manchester, N. H. EDWIN DWIGHT.

VEES COMPANY AFTER THE "V's"

This season the Albert S. Vees company is in the Central States, presenting plays never before seen at popular prices. In this territory Mr. Vees has many friends and he is being greeted by capacity houses nightly. Dave Heilman joined last week to do the advance work and foresees that the company will have a long and successful season.

STOCK NOTES

Master Lauren Pullman played Johnnie in "Mother," with the Keith Players at the Hudson, Union Hill, N. J.

Miss Ethel Clifton, the talented leading woman and playwright, has many warm friends in Newark, N. J., who regret the fact that she has severed her connection with the Forsberg Players.

The Walter Baldwin Stock Players at the New Orleans Crescent, continue their successful engagement and presented "Broadway Jones," 26-2. Robert P. Gleckler, the leading man, appeared in the title role and was ably assisted by Miss Inez Ragan and a good supporting company. "The Divorce Question" next.

Alma Viva Blake, wife of Wm. E. Blake, now playing at the Crescent Theater, Brooklyn, has been engaged by Dr. March to support Miss Marguerite Fields, now in her second year at the head of her own company, and is making a splendid reputation for herself.

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ELIZABETH NELSON
In "A FULL HOUSE" Direction H. H. FRAZEE

CHARLES DARRAH
In "ON TRIAL"
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MISS IRENE FRANKLIN
and MR. BURTON GREEN
ON TOUR
IN "HANDS UP" Sole Representative, Frederic McKay

DOROTHY WEBB
ENGAGED
ANN MURDOCK
Direction CHAS. FROHMAN

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman Corporation): Stamford, Conn., 11, Hartford 12, 13, Albany, N. Y., 14, Utica 15, Syracuse 16.

ANDROCLES and the Lion (Granville Barker): Washington 11-16.

BACK Home (Selwyn and Co.): Boston 4-16.

BARRYMORE, Ethel (Chas. Frohman Corporation): Atlantic City, N. J., 4-6, Trenton 7, Albany, N. Y., 8, Syracuse 9, Detroit 11-16.

BIRD of Paradise (Oliver Morosco): Indianapolis 4-9, Middletown 10, Springfield, O., 11, Dayton 12, 13, Muncie, Ind., 14, Anderson 15, Terre Haute 16, St. Louis 17-23.

BLUE Bird (Messrs. Shubert): Detroit 4-9.

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.

CALLING of Dan Matthews (Gaskill and MacVitty): Vancouver, B. C., 4-6, Burlington, Wash., 7, Aberdeen 8, Kelso 9, Portland, Ore., 10-13, The Dalles 14, Pendleton 15, Baker City 16, Weiser, Ida., 18, Boise City 19, Mountain Home 20.

COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—indef.

DADDY Long-Legs (Henry Miller): Phila. 4—indef.

DADDY Long-Legs (Henry Miller): Indianapolis 4-6.

EVERYWOMAN (Henry W. Savage): Worcester, Mass., 6, Athol 7, Greenfield 8, Nashua, N. H., 11, Laconia 12, Berlin 13, St. Johnsbury 14, Barre 15, Burlington 16, Plattsburg, N. Y., 18, Granville 19, Rutland, Vt., 20.

EXPERIENCE (Wm. Elliott): Boston Aug. 28—indef.

FAVERSHAM, William (Leonard L. Gallagher): Pittsburgh 4-9, Detroit 11-16, Chgo. 18—indef.

FERGUSON, Elsie (Chas. Frohman, Inc., and Klaw and Erlanger): Louisville 6, 7, Indianapolis 8, 9.

FRECKLES (Western: Broadway Amusement Co.): Wapello, Ia., 8, Toledo 9, Victor 11, Knoxville 13, Adel 14, Guthrie Center 15, Stuart 16, Atlanta 18, Audubon 19.

FRECKLES (Co. B: Broadway Amusement Co.): Cynthiana, Ind., 8, Owensboro, Ky., 9, Henderson 11, Princeton 12, Mayfield 13, Fulton 14, Union City, Tenn., 16, Dyersburg 20.

FRECKLES (Southern: Broadway Amusement Co.): Slater, Mo., 6, Fulton 7, California 8, Columbia 9, Wellsville 11, Centralia 12, Atlanta 13, La Plata 14, Queen City 15, Unionville 16, Lancaster 18, Memphis 19, Revere 20.

FULL House (Co. A: H. H. Frazee): N.Y.C. 4-16, Balto. 18-23.

FULL House (Co. B: H. H. Frazee): Cinti. 3-9, Louisville, Ky., 11, 12, Lexington 14, Charleston, W. Va., 15, Parkersburg 16, Pittsburgh 18-23.

FULL House (Co. C: H. H. Frazee): Williamsport, Pa., 6, Corning, N. Y., 7, Hornell 8, Elmira 9, Penn Yan 11, Auburn 12, Ogdensburg 13, Watertown 16, Syracuse 18, 19, Herkimer 20.

GEORGE, Grace: N.Y.C. Sept. 28—indef.

GILLETTE, William (Chas. Frohman Corporation): Atlantic City, N. J., 8, 9, N.Y.C. 11-30.

GIRL Outlaw (Clyde E. Anderson): Armada, Mich., 6, Romeo 7, Almont 8, Metamor 9, Union 10, Clarkston 11, Holly 12, London 13, Oak Grove 14, Fowlerville 15, Webberville 16, Danville 18, Mason 19, Demondale 20.

HIT the Trail Holliday (Cohan and Harris): N.Y.C. Sept. 13—indef.

HODGE, William (Lee Shubert): N.Y.C. Aug. 30—indef.

HOLMES, Taylor (Joseph Brooks): Cleveland 4-9.

HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1—indef.

ILLINGTON, Margaret (Selwyn and Co.): Detroit 4-9, Cleveland 11-16, Cinti. 18-23.

IN Old Kentucky (Philip H. Niven): Newark, N. J., 4-9.

INSIDE the Lines (J. Fred Zimmerman, Jr., and Wm. Harris, Jr.): Chgo. 3—indef.

IRVING Place Theater: N.Y.C. 1—indef.

IT Pays to Advertise (Cohan and Harris): Chgo. Sept. 2—indef.

IT Pays to Advertise (Cohan and Harris): Richmond, Va., 6, 7, Lynchburg 8, Roanoke 9.

IT Pays to Advertise (Cohan and Harris): Syracuse 6-8, Rochester 9.

IT Pays to Advertise (Cohan and Harris): Hornell, N. Y., 6, Odeon 7, Jamestown 8, Warren, Pa., 9.

KICK In (A. H. Woods): Prov., R. I., 4-6.

LITTLE Girl in a Big City (Schutter and Montgomery): Cleveland 4-9, Chgo. 10-30.

MANN, Louis (Messrs. Shubert): B'klyn 4-9.

MAUDE, Cyril: N.Y.C. Sept. 17-Oct. 9.

MISSOURI Girl (Merle H. Norton): Farmington, Ia., 6, Pulaski 7, Bloomfield 8, Unionville, Mo., 9, Milan 11, Harris 12, Newton 13, Galt 14, Princeton 15, Mercer 16, Gallatin 18, Shelbyville 20.

MODERN Shylock (Messrs. Shubert): N.Y.C. 5—indef.

MOLOCH (Klaw and Erlanger): N.Y.C. Sept. 20—indef.

MY Lady's Garter: Washington 4-9.

OMAR, the Tentmaker (Tully and Buckland): Yazoo City, Miss., 6, Greenwood 7, Greenville 8, Vicksburg 9, Monroe, La., 11, Ruston 12, Shreveport 13, Dallas, Tex., 14, 15, Ft. Worth 16, Oklahoma City, Okla., 17, 18, Tulsa 19, Muskogee 20.

ON Trial (Cohan and Harris): Boston Sept. 27—indef.

ON Trial (Cohan and Harris): Jamestown, N. Y., 6, Salamanca 7, Hamilton, Ont., Can., 8, 9.

ON Trial (Cohan and Harris): Red Wing, Minn., 6, Rochester 7, Mankato 8, Sioux City, Ia., 9, 10.

PAIR of Silk Stockings (Winthrop Ames): Boston 4—indef.

PAIR of Sixes (Co. A: H. H. Frazee): Portsmouth, N. H., 6, Lewiston, Me., 7, Portland 8, 9, Worcester, Mass., 11, 12, Holyoke 13, Greenfield 14, Springfield 15, 16, N.Y.C. 18-23.

PAIR of Sixes (Co. B: H. H. Frazee): Seattle, Wash., 3-9, Everett 10, Bellingham 11, Tacoma 12, Aberdeen 13, Portland, Ore., 14-16, Astoria 17, Salem 18, Corvallis 19, Eugene 20.

PAIR of Sixes (Co. C: H. H. Frazee): New Orleans, La., 3-9, Lafayette 10, Beaumont, Tex., 12, Galveston 13, Houston 14, 15, San Antonio 16, 17, Austin 18, Waco 19, Ft. Worth 20.

PAIR of Sixes (Co. D: H. H. Frazee): Brookfield, Pa., 6, Reynoldsville 7, Clearfield 8, St. Marys 9, Ridgway 11, Du Bois 12, Jamestown, N. Y., 13, Salamanca 14, Bradford, Pa., 15, Hornell, N. Y., 16, Danville 18, Warsaw 19, Batavia 20.

PATTON, W. B. (Frank B. Smith): Traer, Ia., 6, Eldora 8, Tama 9, Cedar Rapids 10, Marion 11, Anamosa 12, Iowa City 13, Independence 15, Iowa Falls 16, Stony City 18, Webster City 19, Humboldt 20.

PEG o' My Heart (Co. A: Oliver Morosco): Jersey City, N. J., 4-9, Montreal, Can., 11-16, Toronto 18-23.

PEG o' My Heart (Co. B: Oliver Morosco): Hartford, Conn., 4-6, Springfield, Mass., 7-9, Bridgeport, Conn., 11, 12, Stamford 13, Trenton, N. J., 14-16, Paterson 18-20.

PEG o' My Heart (Co. C: Oliver Morosco): Camden, S. C., 6, Charleston 7, Columbia, Ga., 8, Augusta 9, Sumter S. C., 11, Darlington 12, Greenville 14, Anderson 15, Athens, Ga., 16, Cartersville 18, Chattanooga, Tenn., 19, 20.

PEG o' My Heart (Co. D: Oliver Morosco): Winnipeg, Man., Can., 3-9, Saskatoon, Sask., 11, 12, Regina 13, 14, Moose Jaw 15, 16, Swift Current 18, Medicine Hat 19, Lethbridge, Alta., 20.

POLLYANNA (Klaw and Erlanger and Geo. C. Tyler): Chgo. Aug. 30—indef.

POTASH and Perlmutter (A. H. Woods): Batavia, N. Y., 7, Erie, Pa., 8, 9, Meadville 11, Ashtabula, O., 12, Painsville 13, Akron 14, Wheeling, W. Va., 15, 16.

POTASH and Perlmutter (Southern: A. H. Woods): Wilmington, N. C., 6, Sumpter, S. C., 7, Darlington 8, Columbia 9, Atlanta, Ga., 11-13, Gadsden, Ala., 14, Birmingham 15, 16, Nashville, Tenn., 18-20.

QUINNEYS (Messrs. Shubert): N.Y.C. 18—indef.

REVOLT, The (Messrs. Shubert): N.Y.C. 4-9.

ROLLING Stones (Selwyn and Co.): N.Y.C. Aug. 17—indef.

ROYAL Slave (Geo. H. Bubb): De Witt, Ia., 7, Lost Nation 8, Charlotte 9, Olin 11, Oxford Jct. 12, Strawberry Point 13, Volga City 14, Waucoma 15, Lawler 16, Elma 17, Sumner 18, McIntire 19, Floyd 20.

SHEPHERD of the Hills (Gaskill and MacVitty): New Castle, Pa., 6, Beaver Falls 7, Salem, O., 8, Loudonville 11, Kent 12, West Salem 13, Wooster 14, Ashland 15, Mt. Gilead 16, Norwalk 18, Chgo. Jct. 19, Bucyrus 20.

SHEPHERD of the Hills (Gaskill and MacVitty): Worthington, Minn., 6, Marathon, Ia., 7, Story City 8, Algona 9, Britt 11, Clarksville 12, Hampton 13, Waterloo 14, Traer 15, Oskaloosa 16, Marshalltown 17, Lost Nation 18, Nevada 19, Redfield 20.

SHERMAN Was Right (H. H. Frazee): Rochester, N. Y., 5-8.

SHOW Shop (Selwyn and Co.): B'klyn 4-9, N.Y.C. 11-16, B'klyn 18-23.

SINNERS (Wm. A Brady): Newark, N. J., 4-9.

SINNERS (Coast Co.: Wm. A. Brady): Frisco 26-Oct. 9, San Jose 11, Watsonville 12, Salinas 13, Monterey 14, San Luis Obispo 15, Santa Barbara 16, Oxnard 17, San Diego 18, 19, Santa Ana 20.

SKINNER, Otis (Chas. Frohman Corporation): Easton, Pa., 6, Allentown 7, Reading 8, Harrisburg 9, Washington 11-16.

SOLDIER of Japan (Oscar Graham): Goldthwaite, Tex., 6, Burnett 7.

SOME Baby (Henry B. Harris Est.): N.Y.C. Aug. 16—indef.

SONG of Songs (A. H. Woods): N.Y.C. Sept. 28-Oct. 9.

SOTHERN, E. H. (Messrs. Shubert): N.Y.C. 4—indef.

STARR, Frances (David Belasco): Cleveland 4-9.

STOLEN Orders (Wm. A. Brady and Comstock and Gest): N.Y.C. Sept. 24—indef.

SUNNY South (J. C. Rockwell): Skowhegan, Me., 6, Madison 7, Bingham 8, Kingfield 9, Phillips 11, Rangeley 12, Wilton 13, Livermore Falls 14, Winthrop 15, Norway 16, Berlin, N. H., 18, Groveton 19, North Stratford 20.

TEMPEST, Marie (Chas. Frohman Corporation): N.Y.C. Sept. 6—indef.

TRAIL of the Lonesome Pine (Minneapolis 3-6, St. Paul 7-9.

TRAIL of the Lonesome Pine (Gaskill and MacVitty): Iowa City, Ia., 6, Waterloo 7, Grinnell 8, Iowa Falls 9, Marshalltown 11, Eldora 12, Webster City 13, Humboldt 14, Forest City 15, Mason City 16, Algona 18, Ringsted 19, Graettinger 20.

TRILBY (Joseph Brooks): Albany, N. Y., 5, 6; Prov., R. I., 7-9.

TWIN Beds (Selwyn and Co.): Boston Aug. 30—indef.

TWIN Beds (Coast: Selwyn and Co.): Petoskey, Mich., 6, Sault Ste. Marie 7, Marquette 8, Calumet 9, Hancock 11, Ishpeming 12, Ashland, Wis., 13, Duluth, Minn., 14-16, Winnipeg, Can., 18-23.

TWIN Beds (Middle West: Selwyn and Co.): Owego, N. Y., 6, Towanda, Pa., 7, Sayre 8, Binghamton, N. Y., 9, Elmira 11, Corning 12, Hornell 13, Kane, Pa., 14, Titusville 15, Oil City 16, Corry 18, Bradford 19, Jamestown 20.

TWIN Beds (Southern: Selwyn and Co.): Weston, W. Va., 6, Slaterville 7, Marietta, O., 8, Parkersburg, W. Va., 9, Huntington 11, Charleston 12, Staunton, Va., 13, Lynchburg 14, Richmond 15, 16, Newport News 18, Suffolk 19, Norfolk 20, 21.

TWIN Beds (Special: Selwyn and Co.): B'klyn Sept. 26-Oct. 9, N.Y.C. 11-23.

UNCHASTENED Woman (Oliver Morosco): Buffalo 4-9, N. Y.C. 11—indef.

UNCLE Tom's Cabin (Wm. H. Kibble): Indianapolis, Ind., 3-9.

UNDER Cover (Selwyn and Co.): N.Y.C. 4-9; Phila., 11-30.

UNDER Cover (Southern: Selwyn and Co.): Reading, Pa., 6, South Bethlehem 7, Wilmington, Del., 8, 9, York, Pa., 11, Harrisburg 12, Lewistown 13, Johnstown 14, Tyrone 15, Greensburg 16, Connellsville 18, Uniontown 19, Morgantown, W. Va., 20.

UNDER Fire (Selwyn and Co.): N.Y.C. Aug. 12—indef.

WALL Street Gets Potash and Perlmutter (A. H. Woods): New Haven, Conn., 7.

WASHINGTON Square Players: N.Y.C. 4—indef.

WHAT Money Can't Buy (Wm. A. Brady): Balto. 4-9.

WHITESIDE, Walker (John Cort): Terre Haute, Ind., 11.

WITHIN the Law (Robert Sherman): Antigo, Wis., 6, Shewano 7, Wausau 8, Stanley 9, Eau Claire 10, Menominee 11, Marshfield 12, Stevens Point 13.

WITHIN the Law (Robert Sherman): Winnebago, Minn., 6, Fairmont 7, Algona, Ia., 8, Storm Lake 9, Remsen 10, Sheldon 11, Cherokee 12, Carroll 13.

PERMANENT STOCK

ANDERSON, Ind.: Crystal.
ASHEVILLE, O.: Majestic.
AURORA, Ill.: Grand.
BALTIMORE: Auditorium.
BIRMINGHAM, Ala.: Bijou.
BOSTON: Castle Square.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway's.
BROOKLYN: Grand.
BROOKLYN: Gotham.
CLEVELAND: Prospect.
DALLAS, Tex.: Jefferson.
DAVENPORT, Ia.: American.
DENVER: Denham.
DENVER: Tabor Grand.

DES MOINES, Ia.: Princess.
DETROIT: Avenue.
ELGIN, Ill.: Grand.
ELMIRA, N. Y.: Mozart.
ELYRIA, O.: Elyria.
FARGO, N. D.: Grand.
FRESNO, Cal.: Fresno.
FT. WAYNE, Ind.: Temple.
HALIFAX, N. S.: Academy.
HAMILTON, Ont., Can.: Temple.
HARTFORD, Conn.: Poli's.
HAVERHILL, Mass.: Academy.
JACKSONVILLE, Fla.: Orpheum.
KANSAS CITY, Mo.: Garden.
KANSAS CITY, Mo.: Auditorium.
LAWRENCE, Mass.: Opera House.
LEWISTON, Mass.: Lewiston.
LINCOLN, Neb.: Oliver.
LYNN, Mass.: Auditorium.
LOS ANGELES: Burbank.
McKEESPORT, Pa.: Orpheum.
MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MONTREAL: His Majesty's.
NEWARK, N. J.: Park Place.
NEW BEDFORD, Mass.: Vien.
NEW CASTLE, Pa.: Grand.
NEW HAVEN, Conn.: Hyperion.
NEW ORLEANS, La.: Crescent.
NEW YORK CITY: Lexington Theater.
NEW YORK CITY: Bronx.
OKLAHOMA CITY, Okla.: Overholser.
OMAHA: Brandeis.
PATERSON, N. J.: Empire.
PHILA.: Knickerbocker.
PHILA.: Walnut Street.
PITTSBURGH, Pa.: Empire.
PITTSFIELD, Mass.: Colonial.
PORTLAND, Ore.: Baker.
READING, Pa.: Hip.
RICHMOND, Va.: Bijou.
SAGINAW, Mich.: Jefferson.
SALEM, Mass.: Empire.
SALT LAKE CITY: Empress.
SALT LAKE CITY, Utah.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Post.
SAN FRANCISCO: Wigwam.
SAN JOSE: Victory.
SCHENECTADY, N. Y.: Hudson.
SCRANTON, Pa.: New Academy.
SIOUX CITY, Ia.: Colonial.
SIOUX CITY, Ia.: Princess.
SOMMERVILLE, Mass.: Somerville.
SOUTH BEND, Ind.: Oliver.
SPRINGFIELD, Mass.: Court Square.
ST. LOUIS: Shenandoah.
ST. LOUIS: Park.
ST. PAUL: Shubert.
TAMPA, Fla.: Tampa.
TAUNTON, Mass.: Park.
TROY, N. Y.: Rands.
UNION HILL, N. J.: Hudson.
UTICA, N. Y.: Majestic.
WACO, Tex.: Orpheum.
WASHINGTON: Poli's.
WINNIPEG, Can.: Dominion.

TRAVELING STOCK

BOWDISH: Kent, O., 4-9.
BOYER, Nancy: Kalamazoo, Mich., 3-9.
BROOKS: Viola, Wis., 4-8.
BRYANT, Billy: Ripley, W. Va., 4-9. Glouster, O., 11-16.
CHICAGO: Coshocton, O., 4-9. East Liverpool 11-16. Meadville, Pa., 18-23.
EWING, Gertrude: Caney, Kan., 4-9.
LYNN, Jack: Dansville, N. Y., 4-9. Medina 11-16.
MANNING, Frank: Russell, Kan., 4-9.
SHERMAN: Aurora, Ill., 4-6. Elgin 7-9.
VEES, Albert: Wooster, O., 4-9. Van Wert 11-16. Sandusky 18-23.
WALTER, Lester: Bloomsburg, Pa., 4-9. Mt. Carmel 11-16.

OPERA AND MUSIC

BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—indef.
BOSTON Grand Opera Co. and Pavlowa Ballet Russe: Chgo. 4-9. St. Louis 11-13.
BRINGING Up Father (Co. 1: Chas. Yale): Phila. 4-9. Pittsburgh 11-16. Buffalo 18-23.
BRINGING Up Father (Co. 2: Chas. Foreman): Cumberland, Md., 6. Martinsburg, W. Va., 7. Winchester, Va., 8. Annapolis, Md., 9. Norfolk, Va., 11. Newport News 12. Suffolk 13. Richmond 14. Petersburg 15. Lynchburg 16. Staunton 18. Roanoke 19. Danville 20.
BRINGING Up Father (Co. 3: Griff Williams): Rome, N. Y., 6. Syracuse 7-9. Fulton 11. Norwich 12. Cortland 13. Binghamton 14. Ithaca 15. Elmira 16. Owego 18. Waverly 19. Towanda, Pa., 20.
DANCING Around (Messrs. Shubert): Kansas City 3-9.
ELTINGE, Julian (A. H. Woods): Buffalo 4-9.
GIRL from Utah (Chas. Frohman Corporation): Cinti. 4-9. St. Louis 10-16.
GIRL Who Smiles (Times Producing Co.): N.Y.C. Aug. 9—indef.
HANDS Up (Messrs. Shubert): Balto. 4-9. Phila. 11-23.
HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30—indef.
JANIS, Elsie (Chas. Dillingham): N.Y.C. 5—indef.
LADY Luxury (Chas. H. Wuerz): Battle Creek, Mich., 6. Lansing 7. Grand Rapids 8, 9. Milwaukee 11-16.
LILAC Domino (Andreas Dippel): Phila. Sept. 27-Oct. 9.
MAID in America (Messrs. Shubert): Omaha 3-9.
MOLLY and I (Jones, Linick and Schaeffer): Chgo. Aug. 27—indef.
MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Aug. 16—indef.
MUTT and Jeff in College (Co. 1: Joe Pettingill): Buffalo 4-9. Toronto 11-16. Brockville 18. Deseronto 19. Picton 20.
MUTT and Jeff in College (Co. 2: Chas. Williams): Charleston, S. C., 6. Savannah, Ga., 7. Brunswick 8. Jacksonville, Fla., 9. Orlando 11. Tampa 12. St. Petersburg 13. Ocala 14. Gainsville 15. Tallahassee 16. Quincy 18. Bainbridge, Ga., 19. Columbus 21.
MUTT and Jeff in College (Co. 3: Harry Hill): Vineland, N. J., 6. Norristown, Pa., 7. South Bethlehem 8. Allentown 9. Reading 11. Pottstown 12. Lebanon 13. Lancaster 14. Harrisburg 15. York 16. Huntington 18. Tyrone 19. Altoona 20.
ONLY Girl (Joe Weber): St. Louis 4-9.
PASSING Show of 1915 (Messrs. Shubert): Chgo. 3—indef.
PRINCE of Pilsen (Perry J. Kelly): Springfield, Ill., 6. Bloomington 7. Peoria 9. Chgo. 10-31.
PRINCESS Pat (John Cort): N.Y.C. 29—indef.
ROBIN Hood (De Koven Opera Co.): Norfolk, Va., 6, 7. Rocky Mount, N. C., 8. Greensboro 9. Charlotte 11. Raleigh 12. Florence, S. C., 13. Charlestown 14. Savannah, Ga., 15, 16. Macon 18. Augusta 19. Atlanta 20, 21.
SAN Carlo Opera Co.: Washington 4-9.
SANTLEY, Joseph: St. Paul 3-6. Cinti 10-16.
SARI (Henry W. Savage): Madison, Wis., 5, 6. Milwaukee 7-10. Goshen, Ind., 11. Kalamazoo, Mich., 12. Grand Rapids 13. Lansing 14. Jackson 15. Ann Arbor 16. Detroit 18-23.
TOO Near Paris (A. G. Delamater): N.Y.C. 18—indef.
TOWN Topics (Ned Wayburn): N.Y.C. Sept. 23—indef.
TWO Is Company (Savoy Producing Co.): N.Y.C. Sept. 22—indef.
WATCH Your Step (Chas. Dillingham): Chgo. Sept. 5—indef.
WHEN Dreams Come True: Port Arthur, La., 6. Beaumont, Tex., 7. Galveston 8, Houston 9, 10. Victoria 11. San Antonio 12, 13. Austin 14. Temple 15. Waco 16.
WHEN Dreams Come True: (Coutts and Tennis): Sudbury, Ont., Can., 6. Port Arthur 8, 9. Winnipeg, Man., 11-16. Regina, Sask., 18, 19. Saskatoon 20.
WILSON, Al. H. (Sidney R. Ellis): Kansas City 3-8.
WORLD of Pleasure (Messrs. Shubert): N.Y.C. 9—indef.
ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): Boston Sept. 20—indef.

MINSTRELS

DUMONT'S: Phila. Aug. 28—indef.
FIELD, Al. G.: Nashville, Tenn., 6, 7. Paducah, Ky., 8. Jackson, Tenn., 9. Greenville, Miss., 11. Greenwood 12. Meridian 13. Selma, Ala., 14. Montgomery 15, 16. Columbus, Ga., 18. Macon 19. Savannah 20.
O'BRIEN, Neil (O. F. Hodge): Texarkana, Tex., 6. Longview 7. Marshall 8. Shreveport, La., 9, 10. Alexandria 11. Lake Charles 12. Port Arthur, Tex., 13. Beaumont 14. Galveston 15. Houston 16, 17.

CIRCUS

BARNUM and Bailey: Marion, Ill., 6. Harrisburg 7. Evansville, Ind., 8. Madisonville, Ky., 9.
HAGENBECK-Wallace: Staunton, Va., 6. Lexington 7. Lynchburg 8. Roanoke 9.
101 RANCH Wild West: Shawnee, Okla., 6. McAlester 7. Ada 8. Sherman, Tex., 9.
RINGLING Brothers': Waco, Tex., 6. Temple 7. Austin 8. San Antonio 9.

MISCELLANEOUS

LUCEY, Thomas Elmore: Pittsburg, Kan., 11. Waterbury, Neb., 15. Pratt, Kan., 18. Bucklin 19. Fowler 20.
MRS. WHITNEY'S Fashion Show (Selwyn and Co.): Boston 4-9. Worcester 11. Paterson, N. J., 12. Bridgeport, Conn., 13. Poughkeepsie, N. Y., 14. Albany 15, 16. Phila. 18, 19. Balto. 20.
THURSTON, the Magician (Jack Jones): Toronto 4-9. Hamilton 11-13. London 14-16.

LETTER LIST

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WOMEN

Andrews, Magie.
Becue, Geo., Mrs. Kathleen Barry, Mrs. Clyde Bates, Mrs. H. Barrows.
Collins, Lottie L., Mary Carlisle.
De Beker, Nesta, Lucile Douglas, A. De Brabant.
Follis, Dorothy. Minnie Fielding.
Gilbert, Maude, Bessie Grey, Helene Gillingwater.
Hawthorne, Dorothy, Bessie Honneman, M. Hartford.
Intropoli, Ethel.
King, S. F., Mrs. Rose Kelle.
Lindon, Edna E., Hazel Lowery.
Merrill, Bessie, June Moore, Constance Molineaux, Florence McGee.
Prevost, Rose.
Richmond, Hattie, Genevieve Reynolds.
Stevenson, Vivetta, Ruth Sheppard, Leila Shaw.
Tansy, Emma.
Valentine, Ethel.
Westcott, Ena, Mrs. E. Wids.

MEN

Ambler, Walter, Jack Amory.
Berry, Wentworth, Louis Bates, Willis Brown, A. Brams.
Carlton, Jno., Wm. Courneen, Geo. Carlton, Clarence Comppen, Frank Carman, Chas. Chapman.
D'Olze, Edw.
Edwards, Robt.
Fisher, Ross.
Gardner, Geo. L., Henry E. Gibb.
Hall, Jas.
Kellard, Jno.
Love, W. I.
Nugent, Wm.
Paul, Harry.
Rowe, Jno.
Soraghan, J. E., Mr. Sweeney, Gordon Standing, Arthur Shirley.
Trevor, J. E., Wm. Thompson, Elmer Taylor.
Wade, Edw., Henry Wenman.

SAVANNAH

SAVANNAH, GA. (*Special*).—The 1915-16 season opened here Thursday with a presentation of Edward Peple's rattling farce, "A Pair of Sixes," at the Savannah Theater. The company was not quite up to the standard of that sent South last season by Frazee, but gave general satisfaction. Matinee and night audiences were large.

The season of 1914-15 was a most disastrous one in Savannah, the attractions being few and far between, but the prospects for the theatrical year, which has just begun are decidedly encouraging. Manager William B. Seeskind has booked a strong list of attractions, and as the theatergoing public of this city has been without legitimate productions for such a long while, it is most likely that all of the good performances at the Savannah Theater will be greeted by large audiences. Among the pieces that will appear here in the next few weeks are: "The Only Girl," "The Yellow Ticket," Forbes Robertson, "It Pays to Advertise," "Daddy Long-Legs," "Mutt and Jeff," "Twin Beds," and other productions that come to Dixie with the stamp of Broadway's approval. The other theaters in the city are devoted entirely to picture plays. The Bijou, formerly a vaudeville and stock house, has become a popular rendezvous for lovers of the silent drama. The Odeon, Folly, and Arcadia are also doing substantial business. "Under Southern Skies," the Universal Company's photoplay, which was made in Savannah, was exhibited at the Arcadia last week and was greatly enjoyed. Mary Fuller was the star of the film. Mrs. W. G. Austin, of Savannah, who is known on the stage as Marie Shotwell, appeared in it to distinct advantage.

WARD MORRITOUSE.

OWATONNA

OWATONNA, MINN. (*Special*).—Fiske O'Hara and company opened the season at the Metropolitan Sept. 22 in "Killkenny" to packed house; well pleased.

Sept. 27, "Trail of the Lonesome Pine"; Oct. 6, "The Bohemian Girl"; Oct. 28, "High Jinks."

LEO H. SERVATIUS.

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FRED NIBLO
In "HIT THE TRAIL HOLLIDAY," By George M. Cohan
Management COHAN & HARRIS ASTOR THEATRE

Lawrence Grossmith
In "NOBODY HOME" YE WILBUR THEATER BOSTON, MASS.

Fiske O'Hara
Management AUGUSTUS PITOU, Jr.

MARTHA HEDMAN
In "THE BOOMERANG"
Management David Belasco Belasco Theatre

ALICE DOVEY
IN "HANDS UP"

VIVIENNE SEGAL
with "THE BLUE PARADISE"
Management MESSRS. SHUBERT

FRED GRAHAM
"Featured" in "SEARCH ME"
Direction MOFFATT & PENNELL

Gilda Varesi
with Doris Keane in Romance PLAYING ENGLAND

ETHEL GREY TERRY
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BOSTON

The Copley Players Take Possession of the Toy Theatre—Hub-Bub in the Hub

The most promising bulletin that has ever come from the Toy Theater now announces that Max Montesole is to organize and direct a company of professional players, and begin a season there on Oct. 12 with Stanley Houghton's "Independent Means," hitherto unacted in America. The new organization is to be called the Copley Players, and is to include—besides Mr. Montesole—Viola Compton, Henry Crocker, Alice Moffat, Agnes Scott, and Eric Blind. All these are practised English professionals, and it seems, indeed, that if Boston rises to its opportunity the fortunes of the Toy are to change. Mrs. Lyman Gale remains as directress of the theater.

Mrs. Ruth Helen Davis produced last week at the Toy "The Victory," an allegorical play in verse that she and Ella Wheeler Wilcox had based on one of Mrs. Wilcox's poems. The result was a rather unhappily monotonous and thin morality play, somewhat relieved by picturesque costumes, and by some good dancing by Paul Jones Chute and others.

Another shift of bookings brought "A Pair of Silk Stockings" to the Wilbur after all, and moved "Nobody Home" to the Hollis. The other bills of the week: Tremont, "On Trial"; Colonial, "The Follies"; Plymouth (from Thursday), "Back Home"; Park Square, "Twin Beds"; Shubert, "Experience"; Majestic, "The Birth of a Nation"; Castle Square, "The Blindness of Virtue."

The new film spectacle, "The Battle Cry of Peace," will follow "The Birth of a Nation" at the Majestic.

The Whitney Fashion Show offers four matinees at the Park Square this week.

"Back Home," the new play that Bayard Veiller has made of Irvin Cobb's "Judge Priest" stories, goes on at the Plymouth on Thursday.

The National will reopen as the Boston Hippodrome.

"The Follies" played to $18,960 the week of Sept. 27.

Gertrude Hoffmann in "Sumurun" holds over at Keith's. FORREST IZARD.

LOUISVILLE

LOUISVILLE, KY. (*Special*).—Mrs. Patrick Campbell opens a three-night's engagement at Macauley's Theater, Sept. 30, presenting "The Second Mrs. Tanqueray" and Bernard Shaw's "Pygmalion." Elsie Ferguson comes to Macauley's, Oct. 6-7, in "The Outcast."

The Gaiety Theater opened season Sept. 26 with moving pictures and five big vaudeville acts. Popular prices are charged and business good.

The Barnum and Bailey Circus is heavily billed for two performances here Oct. 13.

The running races have transferred from Douglas Park to historic Churchill Downs and many out-of-town visitors have been attracted.

Signor Vigo, leader of orchestra at the Majestic picture house, was honorably acquitted in the legal proceedings caused by domestic trouble.

Harry Burke, formerly connected with Macauley's Theater, was one of the visitors of the week. He is now a prosperous resident of Rochester, New York.

The Gaiety Theater will be operated on the Sullivan and Considine circuit and high-class vaudeville talent only will be engaged. Bert D. Howard, well known through his visits to Louisville with traveling companies, will be the resident manager. CHARLES D. CLARKE.

WORCESTER

WORCESTER, MASS. (*Special*).—"The Garden of Allah" played at the Worcester Theater Sept. 27-Oct. 2. As a spectacle, it is wonderful. Lawson Butt as Boris Androvsky was excellent. Edyth Latimer played the role of Domini with rare feeling. Others in the company were: Howard Gould, Albert Andruss, William Jeffrey, Leo De Valery, and Estelle Thebaud, not to forget the horses, camels, donkeys, goats, and the numberless Arabs. "The City Sports" was the attraction Sept. 23-25. There was nothing new in the production. Burlesque managers are still using the same material that was used in burlesque years ago. It would seem rather nice if they changed some of their material once in five years anyway.

Poli's, Sept. 27-Oct. 2: A very good bill to large houses. Harry Green, late of the "Follies of 1914," was clever in character sketches. The other headliner was William Pruette.

Plaza, Sept. 27-Oct. 2: Good vaudeville to good houses, and "A Little Brother of the Rich" as feature picture.

The Pleasant is showing a good line of photoplays. FRANK H. ORDWAY.

COLUMBUS

COLUMBUS, O. (*Special*).—Although Al. G. Field's Minstrels opened the Hartman Theater, State Fair week, and "Maid in America" played at the Southern the same week, the regular season really opened Monday night when "The Prince of Pilsen," with Jess Dandy, and a very good company opened a three-day's engagement. "Daddy Long-Legs" with a company headed by Renee Kelly, finished out the week to good houses. Elsie Ferguson in "Outcast," Oct. 4-5.

Paul Dickey, while rehearsing his new play, "Miss Information," which played last week in Cleveland, came down to Columbus for a few days rest. Dickey played one Summer in stock here, and made many friends.

LEONARD G. LATHAM.

JAMESTOWN

JAMESTOWN, N. Y. (*Special*).—"Potash and Perlmutter" at the Samuels on Tuesday evening, Oct. 5; "On Trial," Oct. 6, and Friday, "It Pays to Advertise." It is seldom that Jamestown has three such bookings in a single year, to say nothing of having three in a single week. The management of the Samuels is out this year with a promise to provide the best in booking, and he is living up to the standard.

"The Magic Wheel," an amateur production, was presented at the Samuels Opera House on the evenings of Oct. 1 and 2, under the auspices of the Guild of the St. Luke's Episcopal Church. It was a dainty confusion of melody and pleasing comedy. It is a composition of Jessie L. Gaynor, with libretto by Alice C. D. Riley. The production was given under the direction of Mrs. June Lytle Lake, of New York city.

GUY W. SEEM.

LARAMIE

LARAMIE, WYO. (*Special*).—Opera House (H. E. Root, mgr.): The season opened with Billy "Single" Clifford in "Walk This Way." Played to good business. JOHN WATT.

CHICAGO GOSSIP

CHICAGO (*Special*).—The new music critic on the Chicago *Tribune* is Mr. Eric DeLamater. Last season he spelled it "Delamater." The fact that the original form was De La Martyr may prove prophetic. Sounds like "sidestepping the inevitable" when he himself says:

"Out of the usual equinoctial fog of musical announcements peculiar to this season of the year comes enthusiasm easily, and bewilderment, and infinite speculation. The flying scud of two opera companies, of orchestras, of Russian dancers, and choral bodies, further blurred with swarms of pianists, singers, fiddlers, and all those earnest folk who pound and pluck and blow for the glory of art is a blindness to the eye and a drumming in the ear until the appointed order of their advent is upon us. Why, then, plot them down, to be a maze of conflicting dates and frenzied halos?"

Percy Hammond, also of the *Trib.*, is peeved because correspondents complain of the incredible incidents in "Kick In." Percy claims that people who "stand for" such incredibilities as "the effigy of Goethe in Lincoln Park, ditto of Shakespeare in Lincoln Park, the Rush Street Bridge, the sculpture on the City Hall, the Chicago surface lines, Mrs. Castle's legs, and Charley Chaplin, have no right to 'kick on 'Kick In.'" By the way, Hammond has gone to French Lick Springs to get rid of his rheumatism, so that he can put more "kick in" his criticisms.

There is genuine grief among the operatic hordes over the passing of Madame Galli, the gastronomic specialist who taught Chicago to eat spaghetti. It was in 1891 that David Henderson engaged her as *cuisiniere extraordinaire* for a troupe of Viennese dancers whom he had imported to appear at the Chicago Opera House, and refused to stay unless they could get spaghetti and ravioli. From such modest beginnings Madame Galli developed Chicago's best known Bohemian restaurant, which numbered among its patrons Caruso and all the operatic stars. Gradually Chicago got the spaghet-habit, so Galli's will probably go on; but her many friends in the profession will miss the Madame.

Owing to the intricate mechanism used in "Shadow Magic," its production has been postponed and "Lithuania," by Rupert Brooke, will be the opening feature at the Chicago Little Theater, Oct. 12. Unusual interest attaches to the fact that a play by Rupert Brooke is to be presented. That the young English poet who died of sunstroke in the Dardanelles this Summer was also a playwright is not generally known. "Lithuania" was the only play he ever wrote; it has never been produced, nor even published. It is a grim, powerful study of present-day economic conditions.

In contrast to "Lithuania" is Andreyev's "Pretty Sabine Women," a farce which is to be produced for the first time in America. It is particularly apropos at this time because it satirizes feminism, militarism and pacificism. "The Pretty Sabine Women" is not only an uproariously funny satire, but it is also a screaming farce—almost slapstick. This, too, is an entirely new departure for the Little Theater. It will be very interesting to see how these devotees of the new stagecraft work it out.

"Just Boys" (known in New York as "Billy, Jr." and "The Delinquents") succeed Walker Whiteside at the Princess; Faversham in "The Hawk" fills the gap left by Bernard Granville departed "Smile" at Powers, while "Mollie and I" have left the La Salle dark until the arrival of "The Girl of To-morrow," Joe Howard's latest discovery. DONALD STUART.

RICHMOND

RICHMOND, VA. (*Special*).—Academy of Music: The National Grand Opera company Sept. 29 in "Rigoletto," matinee on Sept. 30 in "The Barber of Seville"; night of Sept. 30 in "Friend Fritz"; Oct. 1 and Saturday, Oct. 2, with matinee on Sept. 2, Reginald de Koven's "Robin Hood." A large number of music loving theatergoers reserved their boxes and seats for the occasions.

Bijou Theater: Making its initial bid for favor before a Richmond audience, the Dorothy Mortimer company is now making good for week of Sept. 27 at the Bijou in "Jerry." Billie Burk's successful comedy of last season. Every member of the Dorothy Mortimer company has proven their ability, and this company bids fair to become the favorite stock company ever seen here. NEALAND MCCONNELL.

CHATTANOOGA

CHATTANOOGA, TENN. (*Special*).—The theatrical season of 1915-16 opened with William A. Brady's show, "Baby Mine," for the week. Business was very good. Sept. 25, "September Morn"; Sept. 28, "Mutt and Jeff in College"; Sept. 30, "Daddy Long-Legs."

The Bijou Theater, which was formerly under the control of Jake Wells, is now under local management, the new manager and lessee being Fred Shepherd, who formerly played the part of Jimmy in "Baby Mine." A very good season is looked for, as Mr. Shepherd is popular, and has arranged for very good bookings.

The Royal Theater, at 246 Main Street, this city, is erecting a $15,000 feature film theater. The picture shows all report good business.

HERBERT OPPENHEIM.

SEATTLE

SEATTLE, WASH. (*Special*). — At the Moore Fritz Kreisler in concert Sept. 24, under the auspices of the Ladies' Musical Club, drew a large attendance.

The attraction at the New Pantages was the Lombardi Opera company and vaudeville, which drew good business.

Construction work on the Arena is progressing rapidly. This structure covers a lot 120 by 240 feet on Fifth Avenue, between Seneca and University streets. In the Winter months the building will be used as an ice skating rink, and in the Summer months it will be used for auditorium purposes.

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WASHINGTON

"My Lady's Garter" is the New View o Week at the Capital

WASHINGTON, D. C. (*Special*).—A splendid opening is accorded the current week's attraction, "My Lady's Garter," at the New National Theater. This is a four-act dramatization by Lee Morrison of Jacques Futrelle's widely read novel which appeared in the *Saturday Evening Post*, the $10,000 prize serial story of the year. The author, a writer of fiction of most compelling interest, went to his untimely death with the sinking steamship *Titanic*. The play in plot and action, closely following the theme of the novel, can be best classified as a mysterious comedy drama, hinging on the disappearance from the British Museum of the Countess of Salisbury's Garter; the equally mysterious identity of the Hawk, gentleman thief, and the efforts of three men to win a spirited American girl. A large attendance applauded the play and the capable company including Robert Dempster, Paul Everton, Wallace Worsely, Cecil Owen, Albert Sackett, Louis Kimball, Robert Rogers, Harry Stafford, Louis Thiel, William Hartman, Clyde Veaux, Miss Minna Gombel, Miss Elsie Glynn, and Miss Louise Mackintosh. Week commencing Oct. 11, Otis Skinner in the Henry Arthur Jones satirical comedy "Cock o' the Walk."

At the Belasco commencing Monday, Oct. 4, a week of grand opera was inaugurated by the San Carlo Opera company with "Rigoletto" as the opening bill. The repertoire for the remainder of the week comprises "Carmen," Tuesday; "Barber of Seville," Wednesday matinee; "Cavalleria Rusticanna" and "I'Pagliacci," Wednesday night; "Lucia di Lammermoor," Thursday; "Masked Ball," Friday; "Tales of Hoffman," Saturday matinee, and "Aida," Saturday night. Week of Oct. 11, Lilah McCarty, Granville Barker, and Percy Burton will be seen in "Androcles and the Lion," preceded by the comedy, by Anatole France, "The Man Who Married a Dumb Wife," presented by O. P. Heggie and London company.

The Poli Stock Players during the current week present a splendid revival of Nat. Goodwin's famous comedy "An American Citizen," with A. H. Van Buren as Beresford Cruzer and Florence Rittenhouse as Beatrice Carew.

Keith's bill for the current week is headed by Evelyn Nesbit and Jack Clifford.

At the Gaiety, "Gay New Yorkers."

Albert Spaulding, the American violinist, opens the Washington concert season with a recital at the Belasco, Oct 8, assisted by Madame Loretto Del Valle, prima donna soprana of the Royal Opera House Prague who will present a programme of English, German, French and Italian songs.

JOHN T. WARDE.

SPRINGFIELD

SPRINGFIELD, ILL. (*Special*).—Business satisfactory at Chatterton Theater, Al. H. Wilson in "As Years Roll On," a pleasing little play, drew fair business; Vogel's Minstrels; fair company, to slim business; "Sari" pleased very good business; "Littlest Rebel" to fair business. These were the attractions for the time during State Fair Sept. 17-25. Joseph Sheehan in "The Bohemian Girl" Sept. 29, with "The Only Girl" and Walker Whiteside to follow.

"Two Orphans," "Case of Becky," "Peer Gynt," "The Galloper," "Trilby," "Kindling," "Seven Sisters," "Under Southern Skies," and "Silver Threads Among the Gold" were the feature films exhibited here for the week.

The Redpath series of entertainments for the Winter will open at the State Arsenal Oct. 7. The Chicago Symphony Orchestra will be the opening attraction, followed with Alice Nielsen, Kaltenborn Quartette, Elsie Baker, Judge Ben Lindsay, The William Owen Dramatic company, and twenty other numbers are booked for the series.

E. B. McClurg is back again as treasurer at the Chatterton Opera House.

The Paine-Tearle Company gave their fireworks display and great "War of Nations" interloped with eight vaudeville acts at the State Fair Grounds during fair week; the estimated attendance for the six nights was 50,000 paid admissions at 25, 50, and 75 cents.

ELMER L. TOMPKINS.

PITTSBURGH

PITTSBURGH, PA. (*Special*). — "Hands Up," the first musical offering of the season, played to extremely large houses at the Alvin week of Sept. 27. Irene Franklin, assisted by Burton Green, was the life of the piece. William Faversham in "The Hawk" Oct. 4-9.

A good bill of vaudeville was seen at the new Davis Sept. 27-Oct. 2. Fred and Tommy Haydn and Ed. Borden making a distinct hit. Harry Fox and Yancsi Dolly headliners week Oct. 4.

"The Birth of a Nation," at the Nixon, with no sign of its drawing power waning. The engagement is a limited one, and terminates Saturday night, Oct. 9.

"The Rosary" made its last appearance at the Lyceum Sept. 27-Oct. 2, drawing fairly good houses. A successor to this piece has already been decided upon. "St. Elmo" Oct. 4-9.

"The Liberty Girls," headed by Jack Conway, a great Pittsburgh favorite, drew large houses at the Gayety week Sept. 27. This was practically the best offering seen here this season. The Victoria continues in stock burlesque, much of which is rather objectionable and offensive.

The Russian Symphony Orchestra, Modest Altschuler, conductor, was the big attraction at the Expo Sept. 27-Oct. 2. Creatore and his band followed.

D. JAY FAUKINER.

OAKLAND

OAKLAND, CAL. (*Special*).—Macdonough: Alexander, the Mystic Marvel, played a return engagement to S. R. O. at every performance. Virginia Brissac-Norman Hackett and company open a stock engagement at the Macdonough Sep. 26, and present for their opening week "Within the Law." Orpheum: Orpheum Players, headed by Jimmie Gleason and Jane Urban in a laughable farce and comedy, "With Mr. Simp." Ralph Dunbar's Salon Singers, Shirli Rives and Ben Harrison, Nine Hawaiian Dancers, La Farra Sisters, and "In Bohemia Land." Attendance shows steady increase. Pantages: Karlemny and His Pets, "The Land of To-Morrow," and Lalla Selbini form the nucleus of a good bill. Hippodrome: Pathe feature photoplay, "The Maid of the Wild," and six good vaudeville acts are packing this popular show house at every performance. Oakland: Motion pictures. Franklin: Ditto. At the Auditorium Madame Melba gave a concert Sept. 23, and scored one of the greatest artistic successes of the season. An audience of about ten thousand encored the great diva time and time again, and the enthusiasm at all times was unbounded.

LOUIS SCHEELINE.

BALTIMORE

George Fawcett Scores in Broadhurst's New Play "What Money Can't Buy"

BALTIMORE, MD. (*Special*).—We are indebted to the Messrs. Ford for the first premiere of the new season, and one which held unusual interest for Baltimoreans, as it brought back home our beloved George Fawcett, a splendid actor, who for many years conducted the most successful stock company this city has ever known, in conjunction with his wife, Percy Haswell. The new piece is by George Broadhurst, and bears the title of "What Money Can't Buy." The company supporting Mr. Fawcett includes that unusually good actor, William B. Mack, Frank Kemble Cooper, Robert Crane, Calvin Thomas, William Devereux, Frank Westerton, Mrs. Russ Whytal, Blanche Walker, Sydney Shields, Adrian Rosely, and Gus Verace. The play is an American drama, although most of its scenes are laid abroad, and deals with a very pertinent subject. A splendid audience was on hand for the first performance, and there were enthusiastic recalls, especially after the second act. Week Oct. 11, "A Full House."

One of the most interesting events of the week was the inauguration of a second stock company, "The Colonial Players," who made an unusually good impression with "Tess of the Storm Country." Roy Walling and Margaret Lotus are really talented, and both have good stage presence. It will be interesting to watch the destinies of the new company. This week they are doing "The Forbidden Marriage."

The Academy was crowded to the doors on Monday night, and "Hands Up," the clever revue, about which we have heard such wonderful tales, will undoubtedly score a big week in Baltimore, judging by the tumultuous welcome it received at the opening. But the best part of the whole thing is that it really deserves such success, for it is a good musical revue in several different ways. Irene Franklin and Bert Green are a joy forever. "The Lilac Domino" follows Oct. 11.

It was a pleasure to welcome our own Carol Parsons home again when she appeared at the Maryland on Monday afternoon with Victor Morley in a pleasing little sketch. Miss Parsons has advanced considerably in skill, and, coupled with her delightful personality, the sketch is a hit.

Tunis F. Dean was host at a delightful little supper on Friday evening, his guests including several members of the San Carlo Grand Opera company.

Edna Hibbard, one of the most charming and popular ingenues in stock, returned to the Auditorium last week in response to repeated demands from the patrons. The ovations she received must have made her feel that the spirit of loyalty burns brightly in Baltimore when it comes to stage favorites.

Gus Klemm and King Calder, two Baltimore boys, who have won signal success with a musical act of their own design, are seriously contemplating taking a plunge into vaudeville. Klemm is a pianist of unusual ability, while Calder is at present way ahead of several of the blackface entertainers seen on the Keith Circuit.

I. B. KRIEG.

INDIANAPOLIS

INDIANAPOLIS (*Special*). — "A Full House," with Walter Jones and a good company started off the Murat's regular season Sept. 27-Oct. 2, with a large, well-pleased audience. "The Bird of Paradise" (third time) Oct. 4-9. "The Only Girl" Oct. 11-16.

The season at English's opened Sept. 27-29, with Mrs. Patrick Campbell in "The Second Mrs. Tanqueray" and "Pygmalion," in which she repeated the artistic success made here last season. "Prince of Pilsen," Oct. 1, 2; "Daddy Long-Legs," Oct. 4-6; Elsie Ferguson in "Outcast," Oct. 8, 9.

"The Sacrifice" opened a week's engagement at the Lyceum to a S. R. O. house Sept. 27-Oct. 2. "Uncle Tom's Cabin" follows.

Keith's offered an excellent bill headed by dainty, winsome Bessie Wynne.

Much regret is felt among the many friends he has made during his year's stay here in the passing of James Barnes, the popular manager of the Murat last season. Mr. Barnes will continue with Shuberts, having accepted a position in connection with their road attractions. Nelson G. Trowbridge, his successor, comes from Toledo, O., where he managed the Auditorium, a Shubert house for two years.

Raymond Vansickle, juvenile of "A Full House," is a Frankfort, Ind., boy, and was a member of the Murat Stock company Summer of 1913.

PEARL KIRKWOOD.

SAN FRANCISCO

SAN FRANCISCO, CAL. (*Special*).—Benjamin Dean, a theatrical manager and former member of the Peter Dean company, was ordered by Superior Judge Shortall to pay his wife $50 temporary alimony by Oct. 12 or go to jail. His wife's name is Lillie Dean. He is accused of transferring all of his property to his first wife, who divorced him.

"A Box of Toys" was presented at the Exposition by Mlle. Louise La Gai and her corps de ballet on a specially constructed stage with the Court of Abundance as a background. It was successfully presented.

Miss Anglin entered upon her third week of "Beverly's Balance" at the Columbia. The comedy is drawing well. Next week the star will offer "The Divine Friend."

The Alcazar, which has had a successful engagement of Lytell and Vaughan will present "Polly of the Circus" during this week, and "The Only Son" is to follow.

"Sinners" began a two weeks' engagement at the Cort Sept. 26 to a crowded house. In the cast are Gertrude Dallas and other New York players.

"The Birth of a Nation" is still running at the Savoy.

At the Orpheum are "The Telephone Tangle," with Madge Caldwell and company, Cecil Cunningham, and holdovers.

The Empress has a new policy of giving a photoplay of six parts with eight vaudeville acts.

Pantages has a big bill also consisting of eight acts, while Battling Nelson, the ex-fighter, is giving his monologue at the Lyric.

A. E. BARNETT.

OTTAWA

OTTAWA, ONTARIO (*Special*).—Russell: "When Dreams Come True" Oct. 2, matinee and night. Dominion, Sept. 27-Oct. 2: Master Gabriel and company in "Little Kick" scored great hit and received many curtain calls to very big business.

Francais: Boston Musical company opened season here Sept. 27 in "Hotel de Paree" to big business.

Family: Film features to the usual capacity business.

J. H. DU BE.

SAN DIEGO

SAN DIEGO, CAL. (*Special*).—San Diego has been promised a fine list of attractions at the Spreckels by Managers Dodge and Hayward, including Ruth St. Denis, the famous dancer; "Potash and Perlmutter," "On Trial," "It Pays to Advertise," "The Prince of Pilsen," Margaret Illington, and the comedy, "Twin Beds."

"The Bashful Man and the Maid" headed a fine bill at the Savoy for the week of Sept. 20. Silber and North put the act over. On account of no opposition the Savoy has been doing fine business.

After a short life of only two weeks the Gaiety Stock company has closed. No announcement of the future of the house has been made.

Mr. George Best has been busy rehearsing a benefit for the Helping Hand. A number of professional people will appear.

The Western Lubin Company, located at San Diego, invited the public to attend the opening of the new studio Sept. 24, which has been set aside by the Exposition officials as Lubin Day. Among the distinguished guests were ex-President Taft and Siegmund Lubin.

There is strong talk of continuing the Exposition for another year at San Diego, and it is receiving a lot of support.

MARIE DE BEAU CHAPMAN.

ALTOONA

ALTOONA, PA. (*Special*). — Manager Mishler has done away with booking burlesque at his house. Mishler Theater has been running pictures and drawing fine. "The Only Girl" Oct. 4.

Orpheum Theater: Vaudeville is drawing fine, and Manager Denman is elated over the business this week. "The Frivolity Girls" head the bill.

Walter Vincent, of New York, was in town this week looking over his interests.

ELLIS MARCH.

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West 29th Street, New York

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Eva Tanguay in Town—Muriel Worth and Lew Brice Arrive—"The Clock Shop" Produced

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CICCOLINI,
Italian Tenor, Now at the Palace, in the Role of Lieutenant Pinkerton in "Madam Butterfly."

WE can't imagine anyone sitting back in his theater chair and placidly observing Eva Tanguay. There's no passive way of watching the Cyclonic One. When the spotlight centers upon the corner of the stage and the trombones blare, as the Tanguay moment comes, you have such a feeling as we suspect a staid resident of London harbors when a Zeppelin hovers in the English evening mists. There's a tingling sensation of electrical expectancy.

The Tanguay of Old Returns

Once more we recommend Miss Tanguay as our best exponent of personal magnetism. And, at the Alhambra, she was the Tanguay of old—in vitality, indomitable voice, verve. "Egotistical Eva," "Outside of That, Eva, You're All Right," "Hurry Up Here, Hurry Up There, Hurry Up Everywhere," and "T-A-N-G-U-A-Y" ran the "I" repertoire. For one number she introduced a bizarre little rose-hued ballet dress with vague pantalettes of black ribbons. Thus she maintains the startling Tanguay standard.

Then the comedienne came back to sing a new song, a red-white-and-blue lyric explosion called "America, I Love You." We have heard others give this number and pronounced it just another of those things. But Miss Tanguay puts a punch into it. She sends Star Spangled thrills along your spinal column and sounds drum beats upon your auditory nerves.

If ever the United States becomes involved in war, we recommend Miss Tanguay as recruiting sergeant extraordinary.

Irene and Bobby Smith were on the Alhambra bill, too, in their sister turn. They present the usual rags in—we were going to say—the usual way. There's the big sister who does the ballads and the little sister who tends toward comedy and crouches at the footlights to swing a number over. And they harmonize in Dixie songs written by Southern experts on Forty-fifth Street. But the Smiths are pretty and even spontaneous—as in their lively baseball song. Anyway, we'd never, never be critical about a Smith—particularly two *such* Smiths.

Ralph Herz's New Songs

We'll admit that Ralph Herz has always rather bored us in the past. His nervous style acted as an irritant. But at the Palace he did several things with a real laugh in them.

Herz's first appearance was distinguished by a much-worn Prince Albert coat, buttoned here and there, a collapsible straw hat and what might be described in film circles as a wealth of hair. "I'm Acting in the Movies" was the lament of the extragedian, who confessed that "to be or not to be," as the eternal dramatic question, had been succeeded by "how long can you stay under water?"

Next Herz did an almost equally comic depiction of an oily, impressive floorwalker with a rapid-fire delivery of directions to questioning shoppers.

After that the comedian lapses into a sickly sentimental recitation, "A Good Fellow Is Only a Fool," in which an empty bottle was principal assistant. Then he did his old "What We Want and What We Get Are Very Different," and presented a rendition—at times difficult to hear—of Kipling's "The Grave of the Hundred Head." What a debt masculine singles owe Kipling!

Muriel Worth and Lew Brice Arrive

Muriel Worth and Lew Brice made their first metropolitan appearances as co-workers at the Palace. Miss Worth was formerly known as Tillie Zick. She is a decidedly attractive little person, who gives the specialty a distinct optical appeal.

Between numbers Miss Worth makes several costume changes in a tiny lighted boudoir at the back of the stage. Whether or not you like your entertainment quite so intimate, it must be noted that it is all deftly and modestly done. Miss Worth did two solo toe dances. One was a dramatic affair, described by the programme as "The Passing of the Swan." This is too big in pantomimic requirements for the little dancer. She used her hands badly in this number, too. We would like to have her study little Adelaide.

However, Miss Worth's subsequent syncopated toe dance—a shrug-your-shoulders evolution—is cute and fetching, materially aided by a charming costume of pink and silver.

A Pierrot and Pierrette dance concludes the specialty, with Mr. Brice an effective but distinctly Yiddish Pierrot. Mr. Brice's resemblance, even in mannerisms, to his sister Fannie is now striking. Miss Worth makes a plump little Pierrotte who couldn't possibly hurt your eyes.

Frederick V. Bowers has a new singing specialty with special scenic drops to indicate such a wide geographical tour as Battery Park, Norway, a Southern levee and a Georgia peach orchard. There are three boys who sing, a lively lady in dances, and a darkey lad who demonstrates the dexterity of his pedal extremities, while Bowers's famous bulldog parades the stage with a pipe in his mouth.

Fred Bowers' Song Specialty

Through it all Bowers sings and sings and sings. With effect, too, if we judge things by applause. The concluding song is another pro-peace lyric, "There's a Little Gray Mother Who Waits All Alone," with tableaux of a white-haired woman and a youth wearing a blood-stained bandage to illustrate such lyric thoughts as—

"When kings give a thought
To the heartaches they brought."

Alexander Carr played his second Palace week in Edgar Allan Woolf's effective playlet, "An April Shower." We want to again comment upon Carr's playing of the old Yiddish merchant, a graduate umbrella peddler, for its humanness and excellence.

Frank Fogarty returned once more with his dry stories of O'Brien and Kerrigan. This year he's mingled many new tales, until the old and the new are about in equal proportion. There's no denying the laugh in almost every one of them.

Monologuists usually seem ominous persons—but not "The" Fogarty.

"The Color Sea" is really "The Edge of the World" renamed. Moving, blending colors are flashed from behind the stage upon a screen. Apparently the electric rays are projected through mingling colored liquids. The effect is decidedly colorful, to say the least.

Mlle. Bettina, a lady who affects white Kellermanns, gambols through the scene, sometimes before the curtain and sometimes in silhouette upon it.

"The Clock Shop" is Quaint

In John K. Golden's fantasy, "The Clock Shop," presented at the Brooklyn Orpheum, Sam Chip and Mary Marble have a quaint little extravaganza—slender but wholesome.

Two little Dutch clocks are in love with each other, but there's a dangerous rival, the Alarm Clock, who is aided by the crafty Cuckoo Clock. The Grandfather Clock calls upon Father Time to look into the romance. It seems that Hans, the Dutch clock, is alleged to have been fast in his early days, but he proves that it was all because he was wound up too tightly by his stern parents, the Church Clocks. So, of course, the little clock lovers are united.

The dialogue is told mainly in exceedingly simple verse, such as—

"I'll do you harm,
You false alarm."

and—

"Did he not kiss
This sweet Dutch miss."

But the music is rather soothing. Mr. Chip and Miss Marble play the Dutch clocks satisfactorily and the other parts are adequately done. The whole thing is juvenile, of course, and it is done with little imagination. Yet it is appealing.

William Courtleigh Revives "Peaches"

William Courtleigh is reviving George V. Hobart's sketch, "Peaches."

Ira L. Hill's Studio, N. Y.

MISS BONNIE GLASS,
As Seen in Her Original "Tipperary Costume."

Mr. Courtleigh plays the slangy John Henry, who has promised his sweetheart never to bet on the races again. But, when he overhears the girl's father talking over the telephone and learns that the old man is on the verge of bankruptcy in the stock market, John Henry bets a thousand dollars on "Peaches," a 30-to-1 shot. Of course, he wins—$30,000 and more than enough to save the sweet young thing's father.

"Peaches" reveals its age. Much of the humor comes from comic confusion over the name of "Peaches," which belongs to the racehorse besides being his sweetheart's nickname. John Henry is a queer character, who talks perfect English at one moment and racetrack jargon the next. He refers to his sweetheart casually as the "handsome thing in dress goods," and "that bundle of muslin." There's an incidental character of a race track tout, also exceedingly slangy. All of the sketch's slang seems rusty. Read one of George Ade's old fables and see how quickly even brilliant slang becomes *passe*.

William Courtleigh seems labored and forced as John Henry. On the other hand, Richard Crolius plays the role of the race track follower for all it is worth—or rather a good deal more than it is worth.

INTERMISSION GOSSIP

At the Alhambra last week Miss Eva Tanguay sang a new patriotic song called "America, I Love You"—a distinct departure for the cyclonic headliner.

"I'm greatly interested in the way it is being received," she remarked during the week. "It may open a new field of song for me.

"Perhaps it will enable me to get away from the songs of myself. I am hoping it will prove to be the first of a series of descriptive numbers. I'm longing to do them.

"I have two new songs by the author of 'America, I Love You.' Perhaps I shall try them during the next few weeks."

By the way, Miss Tanguay again demonstrated her power over Harlemites during her Alhambra engagement. She attracted practically capacity business at every performance.

The plea of Charles M. Bregg, of the Pittsburgh *Gazette-Times*, for new blood in vaudeville will be of interest to readers of THE MIRROR.

"Vaudeville in a general way needs to divest itself of some of the old barnacles of the business if it intends to hold its place as a premier form of entertainment," Mr. Bregg says. "The Keith brand of the varieties is far and away the best, as it is the most refined and comprehensive, but even here a weeding-out process is needed and I am told is already being applied. Acts that have gone on year after year unchanged in style, material or detail must give way or prove a stumbling block in the growth, popularity and profitableness of this favorite amusement.

"Of course physical acts must always find a place in vaudeville, and human prowess has its limitations; but the repetition year after year of almost exactly the same acts tends to weaken public interest for the entertainment as a whole.

"'Small time' vaudeville has proved a clearing house for much of the ancient stuff that performers insisted upon offering each year in the higher-priced houses. This weeding-out process has helped both sides, for the acts that are transferred to the lower-priced circuits are new in that territory.

"These things show a healthy condition of big time vaudeville, but more of it should be done. The song and dance team, except where superior merit and novel skill is shown, might be profitably eliminated. The conversational slapstick comedy that includes face spitting and stale jokes would never be missed by people who pay a top price of a dollar for their vaudeville. These things are archaic and belong to a period when variety was in its infancy.

"Inventiveness in methods of entertainment and the ever present broadening demand of the two-a-day patrons will serve to spur the vaudeville people to real efforts. As it is, the whole world of stage art is open to them, and drafts may be made upon every class of legitimate performer. It is undoubtedly true that the moving picture fad has hurt high-priced vaudeville in two ways.

"Audiences have been lured away and actors in the legitimate have found a new means of varying their activities at a very much higher compensation. The war in Europe just now will give American vaudeville a chance at many foreign novelties that otherwise would never have reached us. All things considered, therefore, big time vaudeville this year should recover from its last year's slump, despite the persistence of the picture craze and the complaints of particular people about the sameness of the entertainment from year to year.

"There are many new faces to be seen this season, and the slogan of the producers is the demand of Victor Moore's old skit—'Change your act, or back to the woods.'"

The *Pat Casey Bulletin* has resumed publication. Welcome back! Incidentally the *Bulletin* remarks: "It looks like a banner season."

FASHION SHOW TO OPEN NEXT WEEK; CICCOLINI WINS AT PALACE

Maud Allan May Accept Variety Offer—Charles Cherry and Robert Warwick to Try Two-a-Day

BY WALTER J. KINGSLEY

MADAME KIRKBY-LUNN, the British prima donna, will be heard in Keith-Palace vaudeville before the season is over.

Ciccolini, the European tenor, has abundantly justified the faith of the Palace management in his drawing powers. He proved a singing sensation at his debut on Monday and the Palace thereafter looked like the Metropolitan, so many opera fans came to hear and applaud the young Roman aristocrat who sings divinely well and looks like Apollo. Ciccolini is the king of tenors.

The De Reszkes are considering splendid offers to come to this country in vaudeville. While still rich, they have suffered enormous losses in Poland and their Paris properties are all that remain to them intact. These are very expensive propositions, however, in these days of war taxes and both Edouard and Jean are fain to garner another harvest of those good American dollars.

It is to be hoped that Maud Allan decides to accept the princely offer made her for a short tour in vaudeville opening at the Palace. Miss Allan has only to dance for her countrymen to become a popular idol. In England and on the Continent Maud Allan's name is one to conjure with. She was badly treated by an American dancer who went to London and is alleged to have stolen her act, which she repeated on Broadway, but Miss Allan should not hold that against us. She is American, she is a great dancer and Broadway wants very much to see her at the Palace. In India Miss Allan, quite on her own, made a triumphal tour without any other aid than her art and now, on her way back to London via the States, it is due us that she dance for us those dances which captivated the Old World.

Ralph Edmonds, who for a time managed the Colonial for the Keith interests, has been placed in charge of the great Russian ballet, which Otto Kahn is importing for a tour under the auspices of the Metropolitan. Five dollars a seat will be the cost of seeing these dancers.

May Tully's Fashion Show will open for the new season at the Palace next Monday. Conde Nast of *Vogue*, who is a real power in this man's town, has co-operated with Miss Tully, and every dressmaker and designer of real class is represented with magnificent gowns. In the department of sport clothes the show will be dazzling. There will be five scenes with elaborate stage settings and two score lovely girl models. There will be a story—that of Cinderella and how she rose from rags to magnificence and what she wore for every occasion in the modern woman's life. May Tully has staged a show that far outshines anything of the kind ever attempted. One jeweler—Gattle—has arranged to exhibit no less than $500,000 worth of jewels. The models will blaze with gems. More than $100,000 worth of gowns will be worn in the five acts.

Keith vaudeville is in negotiation for Charles Dalmores, the baritone.

Charles Cherry and Robert Warwick are to be brought into vaudeville by Arthur Klein.

Edna May, now in this country, refuses $5,000 for a week at the Palace. She is not averse to a brief return to the stage, but must have her husband's willing consent. She is ideally happy in her home life. Her career has been a joyous romance. First fame and fortune, such as have ever come to few in the theater, and then the bliss of domesticity.

Alexander Carr asked $1,250 for his act, "An April Shower." He was offered just a little less and closes rather than accept.

Fred Bowers is a showman of the first water. His revue at the Palace last week scored a positive hit at each of fourteen performances. It is almost too ambitious to be negotiable in many houses.

Every mail brings offers of their services from film stars who want to do stunts in vaudeville. The desire to be seen alive and acting is irresistible in many of them who on the regulation stage would be worth no more than board and room money.

The Palace has bought a device by which an automibile can travel at top speed on the stage, but the fire authorities refuse to permit the use of gasoline in the motor. If gasoline could be used, the winner of the Astor Cup would be seen at the Palace driving his car at more than 100 miles an hour. The device is a remarkable bit of compact engineering which makes the old treadmill seem archaic.

IN THE VAUDEVILLE SPOTLIGHT

Claude Gillingwater will make his first New York appearance at the Colonial next week in a new dramatic playlet, "The Decision of Governor Locke," written by Ethel Clifton and Brenda Fowler. The offering will be something of a departure for Mr. Gillingwater, since he has always appeared in his own sketches. Stella Archer has succeeded Edith Lyle as leading woman for Mr. Gillingwater.

Sidney Jarvis and Virginia Dare are due to arrive in San Francisco Dec. 28, following their tour of Australia and New Zealand. M. S. Bentham has arranged for Mr. Jarvis and Miss Dare to open an immediate tour of the Orpheum time.

Dorothy Granville, who was Mrs. Bernard Granville, is preparing a new single act for vaudeville. Miss Granville will appear under the direction of M. S. Bentham.

Mike Donlin and Ben Deeley have united for an onslaught upon the varieties. Their vaudeville intentions have been encouraged by M. S. Bentham and they will open shortly, Donlin working as straight man to Deeley's blackface comedy.

Evelyn Nesbit and Jack Clifford will make their first appearances in Greater New York this season at the Orpheum, opening on Monday.

The Bushwick bill next week will sound a domestic note in the appearance of Alderman Francis P. Burt, who is to introduce a travelogue on Mexico.

Frank Fay and company broke in a new act at the Fifth Avenue Theater during the last half of last week, booked by Max Hart. Mr. Fay is a member of the team of Fay, Two Coleys and Fay.

Miss Willa Holt Wakefield will be on the Colonial bill next week in her new pianologue specialty, in which she has a special scenic setting. Miss Wakefield will preside at a $5,000 gold piano, according to enthusiastic press copy. The typewriter of Sydney Bodenheimer, Walter J. Kingsley's assistant, has been sizzling for a week about the solid gold pianoforte. The instrument has been insured, we are assured, and Mr. Bodenheimer will personally see that no moving drays loiter in the neighborhood of the Colonial stage door.

Edgar Allan Woolf has written a comedy playlet, "Pants and Skirts," for Florence Hadley. Miss Hadley will give Yonkers a glimpse of the sketch, opening to-morrow.

Lawrence D'Orsay is trying vaudeville again, this time in a comedy sketch, "The Rajah's Ruby," by Robert Craig. The playlet was broken in early this week at the Eighty-first Street Theater. A route is being arranged by Alf. T. Wilton.

Elizabeth Murray is back in town again, appearing at the Palace Theater this week.

Stoker and Bierbauer have arranged a number of routings over the Orpheum time. Among them are Bert Wheeler, to open in Kansas City, on January 9; the Herbert Germain Trio, to start their season in Minneapolis, on January 16, and Valentine and Bell, to begin their tour in Omaha, on January 23. The Sultanas, in an operatic offering, have been booked to tour the Interstate time, opening at Fort Wayne, on October 24, with an Orpheum routing to immediately follow.

Alexander Carr will not continue in Edgar Allan Woolf's "An April Shower." The vaudeville "powers that be" and Mr. Carr were unable to come to terms, and Mr. Carr will be seen shortly in a production.

Violet Dale has been given an Eastern routing. Miss Dale will present her vivid impersonations at Keith's in Boston on next week, with Keith's in Philadelphia to immediately follow.

Marie Cahill is again being mentioned as a vaudeville possibility.

In a special press story from the Alf. T. Wilton offices, Mr. Wilton himself admits blushingly—and in carbon—that he has a corner on sister acts. He is booking four offerings of that type: Pearl and Irene Sans, the Watson Sisters, the Wilton Sisters, and the Courtney Sisters.

Laura Nelson Hall is presenting her new playlet, "Demi-Tasse," at the Palace this week. "Demi-Tasse" is the work of R. H. McLoughlin, the Cleveland dramatist and author of "The Eternal Magdalene," in which Julia Arthur is shortly to return to the stage.

At the Orpheum this week Gertrude Vanderbilt and George Moore are making their first appearances in Greater New York since they reunited for the varieties.

Arthur Klein is this week presenting an operatic offering, "The New Producer," at the Prospect. The act has a cast of fifteen.

Rowland Buckstone and David Higgins are to break in a new dramatic sketch in Jersey City, opening to-morrow. Mr. Buckstone appeared for a number of years with E. H. Sothern and Julia Marlowe.

In an action brought by Gershon Jacobson in the United States District Court against William C. and Cecil De Mille, Beatrice De Mille and Joseph Jefferson, seeking an injunction on the grounds of infringement of copyright, Judge Sheppard has handed down a decision in favor of the defendants. The action arose from the vaudeville production of "Poor Old Jim," which Mr. Jacobson alleged was based on his sketch, "Riley's Last Spree."

Charles Ahearn won't be seen in vaudeville for six months. The cycling comedian has joined the alimony class at the Ludlow Street Jail for that period. Ahearn sued his wife, Vesta, for a divorce and she sued him for a separation. She won and received a decree of $35 a week. Ahearn is alleged to owe her $655. Because the comedian is charged with not keeping the payments up, Justice Shearn signed an order of arrest and then postponed the service two weeks to let the defendant complete his variety contracts. Ahearn closed his tour in Cleveland and then reported at the sheriff's office. Ahearn has a suit for $50,000 pending against Sime Silverman, publisher of variety, whom he accuses of alienating the affections of Mrs. Ahearn.

Edward Abeles comes to the Palace on Monday in a new dramatic vehicle.

Ernest Ball is booked on the United to May 15.

Kenneth Casey is playing the Poli time.

Toots Paka plays the W. V. M. A. until Nov. 15.

Patrice is playing the B. S. Moss Theaters.

Sylvester Schaffer has been signed by Marcus Loew, for a tour of his theaters.

Martin Beck has started upon a tour of the Orpheum Theaters. Nellie Revell, press representative of the Orpheum Circuit, is also making a tour of the houses, in preparation for the season's publicity campaign.

S. Miller Kent is trying out a new surprise detective playlet, "Mr. Graves."

The Bison City tour are routed until April 24, on the Orpheum and Interstate time.

Maud Muller, formerly of Muller and Stanley, broke in a new single at the Garrick in Wilmington, Del., last week.

Pat Casey announces Lilliam Russell for vaudeville.

CHICAGO VAUDEVILLE

CHICAGO, ILL. (*Special*).—Emma Carus topped the Palace bill last week, with Packy McFarland, the fighter, in a prominent position on the programme. Van and Schenck presented their rathskeller turn, Stella Tracey and Victor Moore appeared, Eva Taylor and company offered "Suspicious Hubby," and Little Nap closed the show.

Harry Fox and Yansci Dolly, recently at the Palace, were the chief attractions at the Majestic. Amelia Stone and Armand Kalisz offered Edgar Allan Woolf's operetta, "Mon Desir," in an effective manner and Walter Lawrence and Frances Cameron entertained.

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THE BROOKLYN BILLS

At the Bushwick last week much of the interest centered in the appearance of Kate Elinore and Sam Williams in their turn, "The Hunter and the Huntress." Louis Simon and company offered "The New Coachman," Mary Melville introduced her new single, "Woman Proposes" was presented by a cast headed by Arline Fredericks and George Kelley, and Doyle and Dixon danced.

The bill at the Prospect last week was topped by Sylvester Schaffer's big act. Valerie Bergere and her company were seen in "War Babies." Stone and Hayes made quite a hit in "Green Goods." Others on the bill were Valentine and Bell, Jones and Sylvester, McKay and Ardine, and The La Vars. This week's bill has William Courtleigh and Winsor McCay as headliners.

IN THE ENGLISH HALLS

LONDON (*Special*).—A little Watteau dance idyl in one scene, "Pastorale," has just been added to "Watch Your Step," at the Empire. It's a fragile and charming thing, which might well appeal to Adelaide or Dazie for the American varieties. "Pastorale" has been described as having a "dresden china shepherdess atmosphere" and tells the slender little story in pantomime and dance of a piquant country maid wooed by a rustic swain, whose rival is a dashing galliant. The music, by Harvey Pinches, is courtly and restrained. Phyllis Bedells is the country girl and Carlotta Mossetti is doing the lover, while Flo Martell makes a picturesque rival. George Gravee, Ethel Levey, and Joseph Coyne are all back in "Watch Your Step" after their holidays. Its popularity continues.

In one of the scenes of "Honi Soit——!" at the Pavilion, Henry VIII. and his six wives, Guy Fawkes, the Crown Prince of Germany, and Charlie Chaplin mingle.

Sam Barton, comic cyclist, opened recently with considerable success. *The Stage* called him "a comedy cyclist with a real sense of humor as well as considerable skill."

R. G. Knowles, just returned from America, opened at the Victoria Palace on Sept. 13.

Announcement is being made of a turn, called "Pauline," shortly to open in the halls. Is it Pauline, the hypnotist? We're wondering.

Sir Herbert Tree is to make another variety tour, postponing his appearance in L. N. Parker's "Mavourneen."

Lily Lena has been visiting her husband, Flight Lieutenant S. A. Turpin, who is recovering from wounds at Deal.

COMING HEADLINERS

WEEK OF OCTOBER 11.—*Colonial:* Fox and Dolly, Willa Holt Wakefield, Claude Gillingwater and company, Natalie and Ferrari; *Alhambra:* Gertrude Hoffmann and company, Marshall Montgomery; *Orpheum:* Hyams and McIntyre, Grace Fisher; *Bushwick:* Eva Tanguay, Victor Morley and company; *Prospect:* Charlotte Parry and company.

WEEK OF OCTOBER 18.—*Colonial:* Mason, Keeler and company, Quiroga, Grace Fisher; *Alhambra:* Craig Campbell; *Orpheum:* Gertrude Hoffmann and company, Ota Gygi, Edwina Barry and company; *Bushwick:* Charlotte Parry and company; *Prospect:* Marshall Montgomery, Marion Weeks.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABARBANELL, Lina: Maj., Chgo., 10-16.
ACT Beautiful: Orph., Ogden; Orph., Salt Lake City, 10-16.
ADLER, Felix: Keith's, Boston; Keith's, Louisville, 11-16; Keith's, Indianapolis, 18-23.
ADONIS and Dog: Orph., B'klyn; Alhambra, N.Y.C., 11-16; Colonial, N.Y.C., 18-23.
AERIAL Buds: Keith's, Youngstown, 11-16.
AHEARN, Charles, Co.: Keith's, Louisville; Keith's, Dayton, 11-16; Columbia, Grand Rapids, 18-23.
ALBERT and Irving: Orph., Denver; Orph., Lincoln, 11-13; Orph., Colorado Springs, 14-16.
ALEXANDER Kids: Palace, Fort Wayne; Keith's, Toledo, 11-16.
ALEXANDRIA, Gladys, Co.: Alhambra, N.Y.C.
ALLEN, Minnie, Co.: Temple, Rochester.
ALLMAN and Dody: Orph., Denver; Orph., Lincoln, 11-13; Orph., Colorado Springs, 14-16.
AMERICAN Dancers, Six: Keith's, Wash.; Maryland, Balto., 11-16; Grand, Pittsburgh, 18-23.
AMETA: Temple, Detroit; Temple, Rochester, 11-16; Shea's, Buffalo, 18-23.
ANKER Trio: Bushwick, B'klyn; Keith's, Wash., 11-16; Maryland, Balto., 18-23.
ANNAPOLIS Boys, Five: Maj., Milwaukee.
ANTHONY and Mack: Dominion, Ottawa, 11-16.
ARDATH, Fred J., Co.: Maj., Chgo., 10-16; Keith's, Toledo, 18-23.
ASTAIR, Fred and Adele: Keith's, Phila., 11-16.
AUBREY and Rich: Keith's, Wash., 11-16.
"AURORA of Light": Orph., 'Frisco, 10-16.
"AUSTRALIAN Woodchoppers": Orph., B'klyn, 11-16.
AVON Comedy Four: Temple, Detroit; Temple, Rochester, 11-16; Alhambra, N.Y.C., 18-23.
"BACHELOR'S Dinner, A": Orph., New Orleans.
BAKER, Belle: Orph., New Orleans; Maryland, Balto., 18-23.
BALL and West: Orph., Colorado Springs, 7-9; Orph., Omaha, 10-16.
BALL, Ernest R.: Keith's, Indianapolis; Keith's, Indianapolis, 11-16.
BALL, Ray Elinore: Bushwick, B'klyn; Keith's, Prov., 11-16; Dominion, Ottawa, 18-23.
BALLET Divertissement: Hipp., Cleveland.
BALZER Sisters: Alhambra, N.Y.C.
BANKOFF and Broske: Shea's, Buffalo.
BANKOFF and Girlie: Palace, N.Y.C.
BARAT, Arthur: Keith's, Youngstown; Palace, Fort Wayne, 11-16.
BARNES and Crawford: Palace, N.Y.C.; Forsythe, Atlanta, 11-16.
BARRETT and Opp: Orph., Jacksonville; Orph., Nashville, 11-13; Lyric, Birmingham, 14-16.
BARRY, Edwina, Co.: Maryland, Balto., 11-16; Orph., B'klyn, 18-23.
BARRY, Mr. and Mrs.: Bushwick, B'klyn; Alhambra, N. Y.C., 11-16; Orph., B'klyn, 18-23.
BARTON and Ashley: Orph., Kansas City; Maj., Milwaukee, 10-16.
BAYES, Nora: Palace, Chgo., 10-16.
BEAUMONT and Arnold: Orph., Oakland, 10-16.
BEERS, Leo: Keith's, Phila.; Grand, Pittsburgh, 11-16; Shea's, Buffalo, 18-23.
BEESON, Mme., Co.: Columbia, St. Louis; Orph., Memphis, 10-16.
BELL Family: Palace, Fort Wayne.
BENDIX Players: Orph., Montreal.
BENNETT, Murray: Colonial, Erie.
BENT, Francis P.: Bushwick, B'klyn, 11-16.
BERESFORD, Harry, Co.: Orph., Portland.
BERGEN, Alfred: Bushwick, B'klyn; Keith's, Boston, 11-16; Keith's, Prov., 18-23.
BERGERE, Valerie, Co.: Alhambra, N.Y.C.
BERNARD and Phillips: Orph., Colorado Springs, 7-9; Orph., Omaha, 10-16.
BERNARD and Scarth: Palace, Fort Wayne; Colonial, Erie, 11-16; Orph., Montreal, 18-23.
BERRA, Mabel: Hipp., Cleveland; Forsythe, Atlanta, 11-16; Grand, Pittsburgh, 18-23.
BEYER, Ben, Co.: Orph., St. Paul.
BIG City Four: Flatbush, B'klyn; Palace, N.Y.C., 11-17.
BISHOP, Marie: Palace, Chgo.; Maj., Milwaukee, 10-16.
BISON City Four: Orph., Winnipeg.
BLANC, Julie, Co.: Keith's, Louisville, 11-16; Keith's, Cinti., 18-23.
BLANCHE, Belle: Orph., Memphis, 10-16.
BOLGER Brothers: Orph., Salt Lake City; Orph., Denver, 10-16.
BOOTH and Leander: Orph., Montreal; Dominion, Ottawa, 11-16.
BOOTHBY and Everdeen: Forsythe, Atlanta; Orph., Jacksonville, 11-16.
BOND and Casson: Keith's, Dayton; Columbia, Grand Rapids, 18-23.
BOUNCER, Billy, Circus: Lyric, Richmond, 4-6; Colonial, Norfolk, 7-9.
BRADLEY and Norris: Colonial, Erie; Hipp., Cleveland, 11-16; Keith's, Columbus, 18-23.
BRAUN, Mabel, Co.: Keith's, Wash.
BREEN, Harry: Orph., Jacksonville; Bushwick, B'klyn, 11-16.
"BRIDE Shop": Keith's, Dayton; Keith's, Columbus, 11-16; Orph., B'klyn, 18-23.
BRIGHTONS, The: Orph., Montreal, 11-16; Dominion, Ottawa, 18-23.
BRONTE and Aldwell: Maryland, Balto., 11-16.
BROOKS and Bowen: Orph., Portland.
BROWN and McCormack: Orph., Oakland; Orph., Sacramento, 11-13; Orph., Fresno, 14-16.
BROWN and Spencer: Orph., Portland; Orph., Ogden, 10-16.
BROWNING, Bessie: Orph., Oakland, 10-16.
BRUNNELLE Sisters Co.: Orph., Portland; Orph., Ogden, 10-16.
BURKE and Walsh: Columbia, St. Louis, 10-16.
BURKE, J. and M.: Keith's, Cinti.
BURNHAM and Irwin: Shea's, Toronto; Temple, Hamilton, 11-16; Keith's, Boston, 18-23.
BURNS and Kissen: Orph., Birmingham, 11-13; Orph., Nashville, 14-16; Forsythe, Atlanta, 18-23.
BURNS and Lynn: Orph., B'klyn.
CALIFORNIA Beauties: Orph., Sacramento, 4-6; Orph., Fresno, 7-9; Orph., Los Angeles, 10-16.
CALVE, Emma: Orph., Kansas City.
CAMERON and Gaylord: Orph., Omaha, 10-16.
CAMPBELL, Craig: Orph., B'klyn; Colonial, N.Y.C., 11-16; Alhambra, N.Y.C., 18-23.
CAMPBELL, Misses: Orph., Omaha, 10-16.
CANSINOS, The: Palace, Chgo.; Orph., Omaha, 10-16.
CANTOR and Lee: Alhambra, N.Y.C.; Bushwick, B'klyn, 11-16; Prospect, B'klyn, 18-23.
CAPAULICAN, Chief: Keith's, Columbus; Shea's, Buffalo, 11-16.
CARLISLE and Romer: Orph., Denver; Orph., Lincoln, 11-13; Orph., Colorado Springs, 14-16.
CARR, Eddie, Co.: Keith's, Louisville; Columbia, St. Louis, 10-16.
CARTER, Mrs. Leslie: Orph., Ogden; Orph., Salt Lake City, 10-16.
CARTMELL and Harris: Bushwick, B'klyn, 11-16; Colonial, N.Y.C., 18-23.
CARUS, Emma: Maj., Milwaukee; Columbia, Grand Rapids, 11-16; Temple, Detroit, 18-23.
CASEY, Kenneth: Shea's, Buffalo; Shea's, Toronto, 11-16.
CECILE Trio: Temple, Detroit, 18-23.
CHAPS, Four Melodious: Orph., Kansas City, 10-16.
CHEERBERT'S Manchurians: Orph., Omaha.
CHIP and Marble: Colonial, N. Y.C.; Keith's, Boston, 11-16.
CHYO: Orph., 'Frisco; Orph., Oakland, 10-16.
CICCOLINI: Palace, N.Y.C.
CLARK and Gerard: Orph., Kansas City.
CLAUDIUS and Scarlet: Orph., Minneapolis; Orph., Minneapolis, 10-16.
CLAYTON, Bessie: Keith's, Toronto; Maj., Chgo., 10-16; Keith's, Youngstown, 18-23.
CLIFFORD, Kathleen: Grand, Pittsburgh; Keith's, Cinti., 11-16; Keith's, Indianapolis, 18-23.
CLINTONS, Novelty: Orph., Winnipeg.
COATS, Lulu, Co.: Keith's, Boston; Prospect, B'klyn, 11-16.

COLE and Denahy: Temple, Detroit, 11-16; Temple, Rochester, 18-23.
COLONIAL Belles, Seven: Hipp., Cleveland, 11-16; Keith's, Phila., 18-23.
COMFORT and King: Orph., New Orleans.
CONCHAS, Paul: Orph., Memphis, 10-26.
CONNELLY, Mr. and Mrs.: Orph., Oakland, 10-16.
CONNOLLY, Irwin and Jane: Orph., 'Frisco.
COOK, Joe: Orph., St. Paul, 10-16.
COOPER and Smith: Keith's, Dayton; Keith's, Youngstown, 11-16.
COOPER, Harry: Maj., Chgo., 10-16.
CORCORAN and Dingle: Shea's, Buffalo; Shea's, Toronto, 11-16; Colonial, N.Y.C., 18-23.
CORRADINI'S Animals: Grand, Pittsburgh, 11-16; Temple, Detroit, 18-23.
COURTLEIGH, William, Co.: Prospect, B'klyn; Keith's, Boston, 11-16; Keith's, Phila., 18-23.
COURTNEY Sisters: Prospect, B'klyn.
COWARD, The: Grand, Pittsburgh; Keith's, Toledo, 11-16; Keith's, Columbus, 18-23.
CRANBERRIES: Keith's, Prov.; Colonial, N.Y.C., 11-16.
CREIGHTON, Bertha: Keith's, Phila.
CRESSY and Dayne: Orph., Memphis; Orph., New Orleans, 10-16.
"CRISPS, The": Orph., Kansas City, 10-16.
CRONIN, Morris, Co.: Keith's, Indianapolis.
CROSMAN, Henrietta, Co.: Forsythe, Atlanta, 18-23.
"CROSSMAN'S Entertainers": Prospect, B'klyn.
CUNNINGHAM, Cecil: Orph., Los Angeles, 10-16.
CURTIS, Julia: Columbia, St. Louis, 10-16.
CUTLER, Albert: Keith's, Wash., 18-23.
CUTTY, John: Colonial, Erie, 11-16.
DAILEY, Robt. L., Co.: Orph., Winnipeg.
DALE, Violet: Keith's, Boston, 11-16; Keith's, Phila., 18-23.
DAMOND, Eugene: Orph., 'Frisco, 10-16.
DANUBES, Four: Temple, Detroit, 11-16; Temple, Rochester, 18-23.
DAVID, Dreese and Basse: Orph., St. Paul, 10-16.
DAVIES, Reine: Orph., St. Paul.
DAVIS, Edwards, Co.: Palace, Chgo.
DAVIS Family: Orph., Nashville, 18-20; Lyric, Birmingham, 21-23.
DAVIS, Helene: Orph., Roanoke, 11-13; Colonial, Norfolk, 18-20; Lyric, Richmond, 21-23.
DEIRO: Temple, Detroit; Temple, Rochester, 11-16; Keith's, Indianapolis, 18-23.
DE LEON and Davis: Columbia, Grand Rapids; Hipp., Cleveland, 11-16.
DELMORE and Lee: Keith's, Wash., 11-16; Orph., B'klyn, 18-23.
DEMONS, Six: Keith's, Cinti., 11-16; Keith's, Indianapolis, 18-23.
DENNY and Boyle: Orph., Nashville, 4-6; Lyric, Birmingham, 7-9; Forsythe, Atlanta, 11-16.
DERKIN'S Animals: Hipp., Cleveland; Keith's, Youngstown, 11-16.
DEVINE and Williams: Orph., 'Frisco; Orph., Sacramento, 11-13; Orph., Fresno, 14-16.
DE VOIE and Livingston: Orph., Minneapolis, 10-16.
DE VOY, Emmett, Co.: Orph., Roanoke, 4-6; Orph., Lynchburg, 7-9; Victoria, Charleston, 14-16; Orph., Jacksonville, 18-20.
DE WITT, Burns and Torrence: Palace, Fort Wayne, 11-16.
DIAMOND and Grant: Maj., Chgo.
DINEHART, Allan, Co.: Orph., Omaha; Orph., St. Paul, 10-16.
DOCKSTADER, Lew: Orph., Memphis; Orph., New Orleans, 10-16.
DOLL, Alice Lyndon, Co.: Orph., Oakland; Clunie, Sacramento, 11, 12; Yosemite, Stockton, 13, 14; Victory, San Jose, 15, 16; Orph., Los Angeles, 17-31.
DONALD-AYER, Mme.: Orph., New Orleans.
DONOVAN and Lee: Keith's, Youngstown, 18-23.
DOOLEY and Rugel: Orph., Minneapolis.
DOOLEY and Sales: Keith's, Prov., 11-16; Prospect, B'klyn, 18-23.
DOOLEY, Jed and Ethel: Orph., Seattle; Orph., Portland, 10-16.
DOOLEY, Ray, Trio: Dominion, Ottawa, 11-16.
DOYLE and Dixon: Alhambra, N.Y.C.; Orph., B'klyn, 11-16; Keith's, Wash., 18-23.
DUDLEY Trio: Orph., Portland.
DU FOR Brothers: Grand, Pittsburgh, 11-16; Shea's, Buffalo, 18-23.
DUNBAR'S Bell Ringers: Shea's, Toronto; Shea's, Buffalo, 11-16.
DUNEDIN, Queenie: Orph., Oakland; Orph., Sacramento, 11-13; Orph., Fresno, 14-16.
DYER, Hubert, Co.: Shea's, Toronto, 11-16.
EAST, George, Co.: Bushwick, B'klyn; Keith's, Wash., 11-16.
EDWARDS'S, Gus, Song Revue: Orph., Omaha.
EGAN, Thomas: Orph., Salt Lake City; Orph., Denver, 10-16.
ELINORE and Williams: Keith's, Boston.
EMERSON and Baldwin: Columbia, Grand Rapids; Maj., Chgo., 10-16; Grand, Pittsburgh, 18-23.
EMERSONS, Three: Grand, Pittsburgh.
EVANS, Charles, Co.: Orph., Los Angeles.
EVEREST'S Monkeys: Keith's, Wash.; Maryland, Balto., 11-16.
FARRELL, Marguerietta: Prospect, B'klyn, 11-16.
FARRELL, Taylor, Three: Bushwick, B'klyn.
FATIMA: Orph., B'klyn.
FAYE, Elsie, Co.: Orph., Winnipeg.
FERN, Harry, Co.: Bushwick, B'klyn.
FERRY: Keith's, Toledo; Palace, Fort Wayne, 18-23.
FISHER, Grace, Co.: Keith's, Boston; Orph., B'klyn, 11-16; Colonial, N.Y.C., 18-23.
FISHER, Mr. and Mrs. Perkins: Pantages, Tacoma; Pantages, Portland, 11-17.
FITZGIBBON, Lew: Dominion, Ottawa.
FITZGIBBON, Marie: Shea's, Buffalo; Shea's, Toronto, 11-16.
FLEMINGS, The: Orph., Seattle, 10-16.
FORD, Bertie: Shea's, Toronto, 11-16.
FOX and Dolly: Grand, Pittsburgh; Colonial, N.Y.C., 11-16.
FRANCIS, Mae, Co.: Orph., Memphis; Orph., New Orleans, 10-16.
FRANCOIS, Margot, and Partner: Orph., Seattle, 10-16.
FRED and Albert: Orph., Memphis; Orph., New Orleans, 10-16; Lyric, Birmingham, 18-20; Orph., Nashville, 21-23.
FREEMAN and Dunham: Keith's, Toledo; Keith's, Columbus, 11-16.
FRENCH and Els: Maj., Chgo.; Maj., Milwaukee, 10-16.
GALLAGHER and Martin: Maryland, Balto.; Keith's, Prov., 18-23.
GALLETTI'S Monks: Orph., Seattle; Orph., Portland, 10-16.
GARDINER Trio: Orph., Seattle, 10-16.
GASCOIGNE, Cleo: Orph., Roanoke, 11-13; Orph., Jacksonville, 18-23.
GAUDSMITHS: Orph., Lincoln, 4-6; Orph., Colorado Springs, 7-9; Orph., Kansas City, 10-16.
GAUTIER'S Toy Shop: Dominion, Ottawa; Shea's, Buffalo, 11-16; Shea's, Toronto, 18-23.
GERRARD and Clark: Orph., Winnipeg, 10-16.
GILBERT and Sullivan Review: Keith's, Boston; Keith's, Phila., 11-16; Keith's, Wash., 18-23.
GILLETTE, Lucy: Orph., Omaha.
GILLINGWATER, Claude: Colonial, N.Y.C., 11-16.
GIRARD, Harry, Co.: Orph., Montreal; Maryland, Balto., 11-16.
"GIRL from Milwaukee": Orph., Kansas City, 10-16.
GLADIATORS: Columbia, Grand Rapids, 11-16; Keith's, Toledo, 18-23.
GLASS, Bonnie, Co.: Shea's, Buffalo; Shea's, Toronto, 11-16.
GLIDERS, The: Orph., Seattle; Orph., Portland, 10-16.
GLOSE, Augusta: Temple, Detroit, 11-16; Temple, Rochester, 18-23.
GOLEM, Al., Troupe: Bushwick, B'klyn; Keith's, Phila., 11-16; Keith's, Wash., 18-23.
GORDON, Eleanor, Co.: Palace, Fort Wayne; Columbia, Grand Rapids, 11-16; Keith's, Toledo, 18-23.
GORDON, Robbie: Keith's, Columbus; Columbia, Grand Rapids, 18-23.
GORMANS, Musical Six: Keith's, Cinti.
GRANVILLE, Taylor, Co.: Keith's, Prov.
GRAPEWIN, Charles, Co.: Maryland, Balto.; Keith's, Phila., 11-16; Colonial, Erie, 18-23.
GRAY and Klunker: Lyric, Birmingham, 4-6; Orph., Nashville 7-9.
GRAZERS, The: Orph., Ogden, 10-16.
GUNNING, Louis: Temple, Rochester.
GYGI, Ota: Colonial, N.Y.C.; Orph., B'klyn, 18-23.
HALL, Laura Nelson, Co.: Palace, N.Y.C.
HALLEN and Fuller: Temple, Detroit; Temple, Rochester, 11-16; Shea's, Buffalo, 18-23.
HALPERIN, Nan: Orph., Omaha, 10-16.
HARRIS and Manyon: Columbia, St. Louis; Orph., Memphis, 10-16.
HARRISON, Brockbank, Co.: Keith's, Louisville.
HART, Marie: Colonial, Erie, 11-16.
HAWLEY and Hawley: Forsythe, Atlanta; Orph., Jacksonville, 11-16.
HAWTHORNE and Inglis: Colonial, N.Y.C.; Keith's, Boston, 11-16.
HAYDEN, Borden and Hayden: Colonial, Erie; Keith's, Cinti., 11-16; Temple, Detroit, 18-23.
HAYES and Thatcher: Lyric, Richmond, 11-135; Colonial, Norfolk, 14-16.
HEATH and Perry: Prospect, B'klyn, 11-16; Bushwick, B'klyn, 18-23.
HEATHER, Josie, Co.: Keith's, Toledo; Keith's, Youngstown, 11-16.
HERAS and Preston: Shea's, Toronto.
HERBERT and Goldsmith: Orph., Memphis; Orph., New Orleans, 10-16.
HERBERT, Hugh: Keith's, Columbus.
HERMAN, Al.: Orph., Montreal; Dominion, Ottawa, 11-16; Keith's, Boston, 18-23.
HERSKIND: Orph., Nashville, 7-9.
HERZ, Ralph: Keith's, Wash., 11-16.
HICKEY Brothers, Three: Orph., Nashville, 7-9; Keith's, Dayton, 11-16.
HODGKINS, Gene, Co.: Palace, N.Y.C.
HOFFMANN, Gertrude, in "Sumurun": Orph., B'klyn; Alhambra, N.Y.C., 11-16; Orph., B'klyn, 18-23.
HOLMAN, Harry: Keith's, Dayton; Palace, Chgo., 10-16.
HOLMES and Buchanan: Temple, Detroit, 18-23.
"HONEYMOONERS": Royal, N.Y.C.
HOOPER and Cook: Orph., Portland.
HOUDINI: Orph., Winnipeg.
HOWARD and McCane: Orph., B'klyn.
HOWARD and Ross: Lyric, Birmingham, 18-20; Orph., Nashville, 21-23.
HOWARD, Charles, Co.: Orph., Los Angeles, 8-16.
HOWARD'S Ponies: Columbia, Grand Rapids; Palace, Chgo., 10-16; Hipp., Cleveland, 18-23.
HOWELL, George, Co.: Keith's, Louisville; Forsythe, Atlanta, 11-16; Keith's, Columbus, 18-23.
HUNTING and Francis: Alhambra, N.Y.C., 11-16.
HUNTING, L. and M.: Orph., Nashville, 4-6; Lyric, Birmingham, 7-9; Hipp., Cleveland, 18-23.
HUSSEY and Boyle: Orph., B'klyn; Maryland, Balto., 18-23.
HYAMS and McIntyre: Alhambra, N.Y.C.; Orph., B'klyn, 11-16.
HYMACK: Palace, Chgo.
IMHOFF, Conn and Corinne: Keith's, Boston; Prospect, B'klyn, 11-16.
JACKSON and Wahl: Orph., Kansas City.
JACKSON, Leo and Mae: Keith's, Louisville, 11-16; Keith's, Dayton, 18-23.
JANSLEYS, Four: Keith's, Cinti; Keith's, Indianapolis, 11-16; Keith's, Louisville, 18-23.
JARDON, Dorothy: Temple, Detroit; Temple, Rochester, 11-16; Keith's, Wash., 18-23.
JEWELL Trio: Palace, Chgo., 10-16.
JEWEL'S Miniature Revue: Keith's, Indianapolis, 11-16.
JOHNSTONS, Musical: Orph., Seattle, 10-16.
JUDGE and Gale: Bushwick, B'klyn.
KARTELLI: Bushwick, B'klyn, 18-23.
KATHLEEN and Capitola: Shea's, Toronto, 18-23.
KAUFMAN, Vernie: Keith's, Youngstown, 11-16; Columbia, Grand Rapids, 18-23.
KEANE, J. Warren, Co.: Palace, Fort Wayne; Keith's, Columbus, 11-16; Keith's, Toledo, 18-23.
KEIT and De Mont: Hipp., Cleveland; Keith's, Cinti., 11-16.
KELLY, Walter C.: Orph., 'Frisco, 10-16.
KELSO, Mr. and Mrs.: Orph., 'Frisco, 10-16.
KENNY, Nobody and Platt: Keith's, Cinti.; Keith's, Indianapolis, 11-16; Keith's, Louisville, 18-23.
KERR and Weston: Maj., Milwaukee.
KERVILLE Family: Orph., Montreal; Dominion, Ottawa, 11-16; Colonial, N.Y.C., 18-23.
KINGSTON and Ebner: Orph., Denver; Orph., Lincoln, 11-13; Orph., Colorado Springs, 14-16.
KIRK and Fogarty: Orph., Seattle; Orph., Portland, 10-16.
KIRKSMITH Sisters: Shea's, Buffalo, 18-23.
KOKIN, Mignonette: Orph., Seattle; Orph., Portland, 11-16.
KRAMER and Morton: Keith's, Louisville; Palace, Fort Wayne, 11-16; Columbia, Grand Rapids, 18-23.
LACKAYE, Wilton, Co.: Bushwick, B'klyn; Keith's, Wash., 11-16; Maryland, Balto., 18-23.
LA FRANCE and Bruce: Keith's, Cinti., 11-16; Palace, Fort Wayne, 18-23.
LAI Mon Kim: Orph., Kansas City.
LAMB'S Manikins: Forsythe, Atlanta; Orph., Jacksonville, 11-16.
LARGAY and Snee: Orph., Montreal; Dominion, Ottawa, 11-16.
LA ROCCA, Roxy: Forsythe, Atlanta; Orph., Nashville, 11-13; Lyric, Birmingham, 14-16.
LA VARS, Dancing: Keith's, Boston, 11-16.
LA VINE, Edward: Maj., Chgo.; Maj., Milwaukee, 10-16.
LAWRENCE and Cameron: Maj., Milwaukee.
LEACH, Wallen, Trio: Garrick, Wilmington.

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Repeating Our Success of Former Seasons
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AND COMPANY
in "THE DISCOVERY"
Direction Harry Weber By Edgar Allan Woolf

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RUSSIAN BALALAIKA ORCHESTRA

GEORGE F. HARRIS
WITH
A MILE A MINUTE
Management HOWARD THURSTON Address care DRAMATIC MIRROR.

LEAP Year Girls: Forsythe, Atlanta, 18-23.
LE CLAIRE and Samson: Orph., Nashville, 7-9.
LE GROHS, The: Keith's, Toledo, 11-16; Keith's, Columbus, 18-23.
LE HOEN and Dupreese: Hipp., Cleveland, 11-16; Keith's, Dayton, 18-23.
LEIGHTON Girls and Alexander: Palace, N.Y.C.
LEON Sisters: Colonial, Norfolk, 4-6; Lyric, Richmond, 7-9.
LEONARD, Eddie: Colonial, N.Y.C.
LE ROY, Lytton, Co.: Maj., Chgo.
LES YARDYS: Orph., Nashville, 11-13; Lyric, Birmingham, 14-16.
LEVY, Bert: Lyric, Richmond, 4-6; Colonial, Norfolk, 7-9; Lyric, Richmond, 11-13; Colonial, Norfolk, 14-16; Maryland, Balto., 18-23.
LEWIS and McCarthy: Orph., Winnipeg.
LEWIS, Henry: Colonial, N.Y.C.; Grand, Pittsburgh, 11-16; Keith's, Phila., 18-23.
LEWIS, Tom, Co.: Keith's, Columbus; Palace, Fort Wayne, 11-16; Hipp., Cleveland, 18-23.
LIGHTNER and Alexander: Colonial, Erie, 18-23.
LINTON and Lawrence: Orph., Nashville, 11-13; Lyric, Birmingham, 14-16; Forsythe, Atlanta, 18-23.
LLOYD and Britt: Keith's, Wash.; Keith's, Prov., 11-16; Keith's, Phila., 18-23.
LO, Maria, Co.: Prospect, B'klyn.
LOCKHART and Laddie: Orph., St. Paul, 10-16.
LOHSE and Sterling: Orph., Sacramento, 4-6; Orph., Fresno, 7-9; Orph., Los Angeles, 10-16.
LONDONS, Four: Keith's, Phila.
LONG, Gertrude: Orph., Memphis, 10-16.
LOUGHLIN'S Dogs: Columbia, St. Louis.
LOYAL'S, Alfred, Dogs: Temple, Rochester.
LUNETTE Sisters: Colonial, N.Y.C.; Prospect, B'klyn, 11-16.
LYDELL, Al., Co.: Keith's, Phila.; Temple, Detroit, 11-16; Temple, Rochester, 18-23.
LYNCH and Zeller: Shea's, Toronto, Can., 11-16.
LYONS and Yosco: Orph., B'klyn; Keith's, Wash.; Alhambra, N.Y.C., 11-16.
MACK and Vincent: Orph., Seattle, 10-16.
MACK and Walker: Maj., Chgo.
MACK, Charles, Co.: Colonial, N.Y.C.; Orph., B'klyn, 11-16; Keith's, Boston, 18-23.
MAGLEYS, The: Empire, Dublin; Empire, Belfast, 11-17.
MALVERN'S Comiques: Orph., Jacksonville, 11-16.
MANCHESTER Troupe: Palace, N.Y.C.
MARSHALL and Chevalier: Orph., Lynchburg, 4-6; Orph., Roanoke, 7-9; Orph., Bluefield, 11-13.
MARTIN'S Four Roses: Orph., Lynchburg, 4-6; Orph., Roanoke, 7-9; Lyric, Richmond, 11-13; Colonial, Norfolk, 14-16.
MARX Brothers, Four Co.: Orph., Oakland; Orph., Sacramento, 11-13; Orph., Fresno, 14-16.
MASON, Harry Lester: Temple, Rochester; Hipp., Cleveland, 11-16; Keith's, Cinti., 18-23.
MASON-Keeler Co.: Hipp., Cleveland; Grand, Pittsburgh, 11-16; Colonial, N.Y.C., 18-23.
MATTHEWS, Shayne, Co.: Columbia, Grand Rapids; Maj., Milwaukee, 10-16; Palace, Fort Wayne, 18-23.
MATTHEWS, Zoe: Maj., Chicago, 10-16.
McCAY, Winsor: Prospect, B'klyn.
McDONNELL and Simpson: Keith's, Cinti.
McCORMICK and Wallace: Palace, Fort Wayne, 11-16; Keith's, Youngstown, 18-23.
McDERMOTT, Billy: Palace, Chgo., 10-16.
McINTYRE and Heath: Columbia, St. Louis, 10-16.
McINTYRE, Molly: Orph., Winnipeg, 10-16.
McKAY and Ardine: Keith's, Phila., 18-23.
McWATERS and Tyson: Keith's, Wash.
MAHONEY'S Kids: Alhambra, N.Y.C.; Colonial, N.Y.C., 11-16; Orph., B'klyn, 18-23.
MELROSE, Bert: Orph., Omaha; Orph., Minneapolis, 10-16.
MELVILLE, Mary: Orph., Montreal, 11-16; Dominion, Ottawa, 18-23.
MERIAN'S Dogs: Orph., Winnipeg, 10-16.
METROPOLITAN Dancers: Keith's, Phila.; Palace, Chgo., 10-16; Keith's, Toledo, 18-23.
MEXICAN Orchestra: Orph., Minneapolis, 10-16.
MEYAKOS, The: Palace, Fort Wayne; Maj., Chgo., 10-16.
MIDDLETON and Spellmeyer: Keith's, Boston, 11-16.
MIDGLEY and Elton: Lyric, Birmingham, 7-9.
MIGNON: Shea's, Toronto; Keith's, Columbus, 11-16; Keith's, Toledo, 18-23.
MILES, Homer, Co.: Columbia, Grand Rapids.
MILO: Keith's, Youngstown; Temple, Detroit, 11-16; Temple, Rochester, 18-23.
MONROE and Mack: Keith's, Cinti.; Shea's, Buffalo, 11-16; Shea's, Toronto, 18-23.
MONTGOMERY, Marshall: Alhambra, N.Y.C., 11-16; Prospect, B'klyn, 18-23.
MOORE, O'Brien and McCormack: Maryland, Balto., 18-23.
MOORE and Haager: Orph., Kansas City, 10-16.
MOORE, Gardner and Rose: Hipp., Cleveland; Colonial, Erie, 11-16.
MORATI Opera Co.: Alhambra, N.Y.C., 11-16.
MORGAN Dancers: Orph., St. Paul, 10-16.
MORI Brothers, Three: Keith's, Youngstown, 18-23.
MORIN Sisters: Keith's, Phila., 18-23.
MORLEY, Victor, Co.: Maryland, Balto.; Bushwick, B'klyn, 11-16.
MORRIS, William, Co.: Orph., Seattle; Orph., Portland, 10-16.
MORTON and Glass: Grand, Pittsburgh; Keith's, Cinti., 11-16; Keith's Indianapolis, 18-23.
MORTON and Moore: Columbia, St. Louis; Orph., Memphis, 10-16.
MORTON, Clara: Keith's, Louisville, 11-16; Columbia, Grand Rapids, 18-23.
MORTON, Sam and Kitty: Keith's, Columbus; Keith's, Youngstown, 11-16; Columbia, Grand Rapids, 18-23.
"MOTORING": Keith's, Wash., 11-16.
MURPHY, Frankie: Orph., Colorado Springs, 7-9; Orph., Omaha, 10-16.
MURRAY, Elizabeth: Palace, N.Y.C.; Maryland, Balto., 11-16.
MYRL and Delmar: Keith's, Toledo; Keith's, Columbus, 11-16; Grand, Pittsburgh, 18-23.
MYSTERIA: Orph., New Orleans.
NAGER, Gus, Trio: Orph., Jacksonville.
NATALIE and Ferrari: Colonial, N.Y.C., 11-16.
NATALIE Sisters: Palace, Chgo., 10-16.
NAVASSAR Girls: Orph., 'Frisco.
NAZARRO, Nat, Troupe: Keith's, Dayton, 4-9.
NAZIMOVA: Orph., St. Paul; Orph., Minneapolis, 10-16.
NESBIT, Evelyn: Keith's, Wash.
"NEW Producer, The": Prospect, B'klyn.
NORDSTROM, Francis, Co.: Keith's, Youngstown; Columbia, St. Louis, 10-16.
NORDSTROM, Marie: Keith's, Toledo, 10-16; Keith's, Columbus, 18-23.
NORTH, Frank, Co.: Temple, Rochester; Orph., Montreal, 11-16; Dominion, Ottawa, 18-23.
NORTON and Lee: Orph., St. Paul; Orph., Minneapolis, 10-16.
NUGENT, J. C., Co.: Orph., Salt Lake City; Orph., Denver, 10-16.
O'BRIEN, Havel, Co.: Keith's, Louisville; Keith's, Dayton, 11-16.
OHLMEYER, Harry, Sextette: Orph., Sacramento, 4-6; Orph., Fresno, 7-9; Orph., Oakland, 10-16.
OLCOTT, Charles: Alhambra, N.Y.C., 11-16; Bushwick, B'klyn, 18-23.
OLGA: Orph., Minneapolis.
ORANGE Pickers: Keith's, Boston, 11-16; Orph., Montreal, 18-23.
OXFORD Trio: Keith's, Dayton; Maj., Milwaukee, 10-16.
PADDEN, Sarah: Orph., Racine, Wis., 7-9; Orph., Elkhart, Ind., 10-13; Sipes, Kokomo, 14-16; Bijou, Battle Creek, Mich., 17-20.
PALFREY, Hall and Brown: Shea's, Toronto.
PALMER, Gaston: Prospect, B'klyn; Orph., B'klyn, 11-16.
PARILLO and Frabito: Maj., Chgo.; Columbia, Grand Rapids, 11-16; Keith's, Dayton, 18-23.
PARRY, Charlotte, Co.: Prospect, B'klyn, 11-16; Bushwick, B'klyn, 18-23.
PATRICOLA and Meyer: Keith's, Youngstown, 11-16; Palace, Fort Wayne, 18-23.
PAUL, La Van and Dobbs: Colonial, Erie, 11-16; Hipp., Cleveland, 18-23.
PAYNE and Niemeyer: Orph., Sacramento, 4-6; Orph., Fresno, 7-9; Orph., Los Angeles, 10-16.
PECKINOFF, Mme.: Maryland, Balto., 18-23.
PEERS, The: Keith's, Wash.; Bushwick, B'klyn, 11-16.
PEKIN Mysteries: Orph., Salt Lake City; Orph., Denver, 10-16.
PELLETIER and Co.: Forsythe, Atlanta; Orph., Jacksonville, 11-16; Victoria, Charleston, 18-20.
PERRY and Heath: Keith's, Phila.
PIERLOT and Schofield: Keith's, Cinti.; Keith's, Indianapolis, 11-16; Keith's, Louisville, 18-23.
PIPEFAX and Panlo: Orph., Sacramento, 4-6; Orph., Fresno, 7-9; Orph., 'Frisco, 10-16.
PORTER and Sullivan: Prospect B'klyn.
PREVOST and Brown: Palace, Fort Wayne.
PRIMROSE, Four: Orph., Seattle; Orph., Portland, 10-16.
PRIMROSE Minstrels: Maj., Dallas; Maj., Houston, 10-16; Maj., San Antonio, 17-23.
PRUETTE, William, Co.: Keith's, Prov.; Colonial, Erie, 11-16; Hipp., Cleveland, 18-23.
PUCK, Harry and Eva: Orph., Ogden; Orph., Salt Lake City, 10-16.
QUIROGA: Keith's, Wash., 11-16; Colonial, N.Y.C., 18-23.
RANDEGGER, G. Alda: Keith's, Cinti.; Keith's, Indianapolis, 11-16; Keith's, Cinti., 18-23.
RAYMOND and Bain: Keith's, Toledo, 11-16.
RAYMOND and Caverly: Temple, Detroit, 11-16; Temple, Rochester, 18-23.
REED Brothers: Orph., Jacksonville; Lyric, Birmingham, 11-13; Orph., Nashville, 14-16.
REX'S Comedy Circus: Orph., Salt Lake City; Orph., Denver, 10-16.
RING, Julie, Co.: Keith's, Prov., 11-16.
ROBINSON, Bill: Keith's, Dayton, 11-16; Keith's, Youngstown, 18-23.
ROMAS, Seven: Columbia, St. Louis.
ROONEY and Bent: Orph., 'Frisco, 10-16.
ROSE, Julian: Palace, N.Y.C.; Bushwick, B'klyn, 18-23.
ROSHANARA: Palace, Chgo.; Columbia, St. Louis, 10-16.
ROSINI, Carl, Co.: Keith's, Prov., 18-23.
ROVER, Al, and Sisters: Temple, Detroit; Temple, Detroit, 11-16.
ROYE, Ruth: Palace, Chgo.; Columbia, St. Louis, 10-16.
RUDOLPH, Henry: Columbia, Grand Rapids; Keith's, Toledo, 11-16; Hipp., Cleveland, 18-23.
RYAN and Lee: Columbia, St. Louis; Palace, Chgo., 10-16.
RYAN and Tierney: Prospect, B'klyn; Keith's, Prov., 11-16; Keith's, Wash., 18-23.
SABINE, Vera, Co.: Columbia, Grand Rapids; Keith's, Toledo, 11-16; Keith's, Youngstown, 18-23.
SAFETY First: Forsythe, Atlanta; Hipp., Cleveland, 11-16.
SALES, Chick: Palace, Chgo.; Maj., Milwaukee, 10-16.
SALON Singers: Orph., Los Angeles; Orph., Ogden, 10-16.
SAM, Long Tack: Orph., 'Frisco, 10-16.
SAMUELS, Ray: Keith's, Youngstown; Grand, Pittsburgh, 11-16.
SANTLEY and Norton: Palace, Fort Wayne; Keith's, Dayton, 11-16; Keith's, Youngstown, 18-23.
SAWYER, Joan: Orph., Denver; Orph., Lincoln, 11-13; Orph., Colorado Springs, 14-16.
SCHEFF, Fritzi: Keith's, Phila.; Keith's, Prov., 11-16.
SCHIOVONI Troupe: Orph., Minneapolis; Orph., St. Paul, 10-16.
SCHMETTANS: Keith's, Prov.; Maryland, Balto., 11-16; Keith's, Phila., 18-23.
SCHRECK and Percival: Orph., New Orleans; Lyric, Birmingham, 11-13; Orph., Nashville, 14-16; Forsythe, Atlanta, 18-23.
SCOTCH Lads and Lassies: Temple, Rochester; Orph., Montreal, 11-16; Dominion, Ottawa, 18-23.
SCOTT and Keane: Temple, Rochester; Shea's, Buffalo, 11-16; Shea's, Toronto, 18-23.
SEEBACKS: Keith's, Phila.
SELBINI and Ginvini: Orph., Jacksonville.
SEN MEI, Lady: Colonial, Erie.
SERENADERS, Six: Victoria, Charleston, 18-23.
SEYMOUR'S, Happy Family: Keith's, Prov., 11-16.
SHALEK, Bertha: Maj., Chgo.
SHARP and Turek: Colonial, Norfolk, 4-6; Lyric, Richmond, 7-9; Victoria, Charleston, 11-13; Orph., Roanoke, 14-16.
SHARP and Turek: Orph., Nashville, 18-20; Lyric, Birmingham, 21-23.
SHARROCKS, The: Orph., B'klyn; Colonial, N.Y.C., 11-16; Bushwick, B'klyn, 18-23.
SHEPPARD, Bert: Lyric, Richmond, 18-20; Colonial, Norfolk, 21-23.
SHERMAN, Van and Hyman: Orph., Winnipeg, 10-16.
"SHIPS That Pass in the Night": Grand, Pittsburgh; Keith's, Cinti., 11-16; Keith's, Indianapolis, 18-23.
SHIRLEY, Eva: Orph., Ogden; Orph., Salt Lake City, 10-16.
SHIRLI, Rives and Harrison: Los Angeles; Orph., Ogden, 10-16.
SIMONE, Hermine; Shea's, Toronto.
SIMON, Louis, Co.: Shea's, Buffalo; Shea's, Toronto, 11-16; Orph., Montreal, 18-23.
SINGER and Ziegler Twins: Lyric, Birmingham, 4-6; Orph., Nashville, 7-9; Maj., Chgo., 10-16.
SKATERS, Bijoure: Palace, Chgo.
SMITH and Austin: Orph., Memphis; Orph., New Orleans, 10-16; Lyric, Birmingham, 18-20; Orph., Nashville, 21-23.
SOCIETY Buds: Orph., Lincoln, 4-6; Orph., Colorado Springs, 7-9; Orph., Kansas City, 10-16.
SOLAR, Willis: Orph., Ogden; Orph., Salt Lake City, 10-16.
SOLIS Brothers, Four: Maryland, Balto.; Lyric, Richmond, 18-20; Colonial, Norfolk, 21-23.
STAINE'S Circus: Orph., Memphis; Orph., New Orleans, 10-16.
STANLEY, Aileen: Maj., Fort Wayne; Maj., Dallas, 11-17; Maj., Houston, 18-24.
STATUES, Five: Lyric, Birmingham, 4-6; Orph., Nashville, 7-9; Keith's, Cinti., 18-23.
STEDMAN, Al, and Fannie: Dominion, Ottawa; Shea's, Buffalo, 11-16; Shea's, Toronto, 18-23.
STEINDEL, Three Brothers: Orph., Kansas City.
STEPHENS, Bordeau and Bennett: Maj., Paterson, N. J., 4-6; Strand, Hoboken, 7-9; Alleghany, Phila., 11-16; Broadway, Phila., 18-23.
STEVENS, Edwin, Co.: Temple, Rochester, 11-16.
STONE and Hayes: Keith's, Wash., 11-16.
STONE and Kalisz: Keith's, Youngstown; Temple, Detroit, 11-16; Temple, Rochester, 18-23.
STONE, Tracey, Co.: Columbia, St. Louis; Orph., Memphis, 10-16.
STUDIES in Marble Art: Orph., Denver; Orph., Lincoln, 11-13; Orph., Colorado Springs, 14-16.
STYLE Revue: Maj., Milwaukee, 10-16.
SULLIVAN, Arthur, Co.: Keith's, Columbus, 11-16; Temple, Detroit, 18-23.
SWAN and Swan: Garrick, Wilmington, 11-16.
SYLVESTER and Vance: Colonial, N.Y.C.
"TANGO Shoes": Orph., Los Angeles; Orph., Ogden, 10-16.
TANGUAY, Eva: Orph., B'klyn; Bushwick, B'klyn, 11-16; Grand, Pittsburgh, 18-23.
TATE, Harry, Co.: Prospect, B'klyn.
"TELEPHONE Tangle": Orph., 'Frisco; Orph., Oakland, 10-16.
THURBER and Madison: Bushwick, B'klyn.
TOWER and Darrell: Keith's, Prov.; Orph., B'klyn, 11-16; Alhambra, N.Y.C., 18-23.
TOYE, Dorothy: Maryland, Balto., 11-16; Keith's, Boston, 18-23.
TOYO Troupe: Alhambra, N.Y.C.
TROVATO: Maj., Chgo., 10-16; Temple, Detroit, 18-23.
TUCKER, Sophie: Orph., Montreal; Dominion, Ottawa, 11-16; Hipp., Cleveland, 18-23.
TUSCANO Brothers: Keith's, Indianapolis; Keith's, Louisville, 11-16; Keith's, Cinti., 18-23.
TYSON and Barbour: Orph., Nashville, 11-13; Lyric, Birmingham, 14-16.
USHER, Claude and Fanny: Orph., New Orleans.
VADIE, Mlle., and Girls: Colonial, N.Y.C.
VAGRANTS, Three: Stratford; Keith's, Youngstown; Colonial, Erie, 18-23.
VALENTINE and Bell: Keith's, Prov., 11-16.
VAN Brothers: Keith's, Boston, 11-16.
VAN, Charles and Fannie: Orph., Sacramento, 11-13; Orph., Fresno, 14-16.
VAN, Charles and Fannie: Orph., Oakland.
VAN and Bell: Maj., Milwaukee, Palace, Chgo., 10-16.
VAN and Schenck: Maj., Milwaukee; Columbia, St. Louis, 10-16.
VANDERBILT and Moore: Orph., B'klyn; Keith's, Phila., 11-16.
VERNON, Hope: Lyric, Birmingham, 11-13; Orph., Nashville, 14-16; Forsythe, Atlanta, 18-23.
VIOLINSKY: Orph., Los Angeles, 3-16.
VOLUNTEERS, The: Orph., Omaha.
WAKEFIELD, Willa H.: Colonial, N.Y.C., 11-16.
WARD, Bell and Ward: Maryland, Balto.
WARD Brothers: Temple, Detroit; Temple, Rochester, 11-16.
WATSON, Fred.: Hipp., Cleveland; Keith's, Columbus, 18-23.
WATSON Sisters: Colonial, N.Y.C.; Palace, Fort Wayne, 11-16; Keith's, Boston, 18-23.
WEBB and Burns: Keith's, Phila., 11-16.
WEBER and Elliott: Orph., 'Frisco.; Orph., Oakland, 10-16.
WEEKS, Marion: Keith's, Prov.; Prospect, B'klyn, 18-23.
WEILLY and Ten Eyck: Dominion, Ottawa.
WEIMERS and Burke: Keith's, Columbus, 11-16; Keith's, Cinti., 18-23.
WERNER-Amoros Troupe: Lyric, Birmingham, 11-13; Orph., Nashville, 14-16; Forsythe, Atlanta, 18-23.
WESTON and Clare: Keith's, Prov.; Orph., B'klyn, 18-23.
WESTON, Willie: Orph., Seattle, 10-16.
WHEELERS, The: Keith's, Boston.
WHITE and Clayton: Maryland, Balto.; Temple, Detroit, 11-16; Temple, Rochester, 18-23.
WHITE, Carolina: Orph., Seattle, 10-16.
WHITE, Porter J., Co.: Keith's, Youngstown; Keith's, Dayton, 11-16.
WHITFIELD and Ireland: Keith's, Prov.
WILLIAM, Barney, Co.: Forsythe, Atlanta, 11-16; Orph., Jacksonville, 18-23.
WILLIAMS and Wolfus: Keith's, Phila.; Maryland, Balto., 11-16; Alhambra, N.Y.C., 18-23.
WILSON and La Noir: Orph., 'Frisco; Orph., Sacramento, 11-13; Orph., Fresno, 14-16.
WILSON, George: Lyric, Richmond, 11-13; Colonial, Norfolk, 14-16; Forsythe, Atlanta, 18-23.
WOHLMAN, Al.: Alhambra, N.Y.C.
"WOMAN Proposes": Alhambra, N.Y.C.; Keith's, Boston; Maryland, Balto., 11-16; Keith's, Boston, 18-23.
WOOD, Britt: Orph., Omaha; Orph., Minneapolis, 10-16.
WYNN, Bessie: Keith's, Louisville; Keith's, Dayton, 11-16; Orph., Montreal, 18-23.
YOUNG and April: Orph., Nashville, 4-6; Lyric, Birmingham, 7-9; Colonial, Norfolk, 11-13; Lyric, Richmond, 14-16; Orph., Roanoke, 21-23.
ZARRELL, Leo, Trio: Temple, Rochester.
ZELMA Co.: Orph., Nashville, 7-9; Orph., Jacksonville, 11-16.

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

"AMEN" SAYS THE COURT

So "Amen" has been said to the Government's pursuit of the so-called "Moving Picture Trust." What will life be without our Anti-Trust suit. For three years and more it has been with us, serenely bobbing up whenever news was scarce to brighten the pages of the trade papers, ever on hand to keep the wolf from the door of the Bar Association. And now it is no more. Alas——.

The Government suit was a relic of the past; picture men, aside from those immediately concerned, and perhaps even these men, view its final settlement with an air of indifference that is surprising to the outsider weighing the value of events by the size of the newspaper headlines. The picture field has outgrown the trust suit, while the courts and lawyers have kept pace with the snail, Filmland has all but forgotten them. "Independents" has become a misnomer, the field is open to all who care to enter, competition clean and spirited.

But while the court's decision is somewhat late, there is a decree of dissolution to be carried out, and it is this order that presents some interesting angles. The effect on the Motion Picture Patents Company is of a more technical interest, but what action will be taken in the case of the General Film Company? Is the General Film of to-day an organization any more within the terms of the Anti-Trust suit than any of the sales or programme organizations? Has it any advantage at its command not open to others? The court has ordered dissolution—what is there to dissolve? The barn door shall be locked—but the horse is either lost, strayed, or stolen.

But, perhaps, our "Amen" is premature. There may be another appeal of the case—with the Supreme Court the arbiter this time. Thus another year or more shall drag along, and who knows but the suit may live on through another generation. And what of the possibility—in the dim and distant future when the last court shall speak—that the decree will find the lion and the lamb lying down together, a new alignment of the companies rendering the court's decision even more futile and unnecessary. Stranger things have happened in this picture world. The strangest of all may yet come to pass.

WHILE speaking of changing conditions in Filmland, it is rather odd to hear WALTER W. IRWIN, General Manager of the V-L-S-E, speak of the debt the motion picture world owes to "The Birth of a Nation." Mr. IRWIN believes that the film's fight against censorship and for the favor of public opinion has received no greater aid than that accorded by the production of the Griffith masterpiece. It is reaching lawyers, law-makers, and judicial officials, a class that has never been lured to see motion pictures before. It shows them the potential value of the motion picture in propaganda and even as a partisan in politics—and the consequent justice of its demand for the right of free speech to prevent the abuse of its power by irresponsible censors. The V-L-S-E executive's tribute is a deserved one. In no less degree is it due to "The Battle Cry of Peace," a more recent example of the picture as an aid to the propagandist. "The Battle Cry of Peace" is the first propaganda picture to be staged on an extensive, unlimited scale, by men who have a full command of the screen's possibilities. Like "The Birth of a Nation" it is a picture that will draw strangers within the portals of the picture houses. Let us have more of such productions and there will be no man brave enough to dare to curb this new and forceful medium of popular expression.

GERALDINE FARRAR,
In Lasky's "Carmen."

THE photoplay has found a place on the curriculum of another university. Columbia will this year offer a course in the art of photoplay writing. The idea would have brought a smile a twelvemonth ago, to-day it is accepted as a matter of course. The collegiate dramatic association, with its annual play, will soon have a rival in the picture association and a once a year screen production. And then—who can see the college graduate with his diploma proclaiming him a "Director of Motion Pictures." Oh, well, it's a wonderful life.

THE film pirates—thieves of brains and money—are being rounded up. More power to the Essanay and Keystone Companies in their campaign to rid the business of the skulking purveyors of the "dupe."

ON THE SUBJECT OF WASTE

PRODUCING moving pictures is unlike any other manufacturing process. A studio is not a factory. At least it should not be so considered, according to the HORKHEIMER brothers, whose plant at Long Beach, Cal., the productions of which are released by Pathe, is regarded as one of the most efficent organizations in the film industry. Speaking of the discussion on studio economy, recently started in THE MIRROR, E. D. HORKHEIMER, secretary and treasurer of the Balboa Company, says:

"I do not believe it possible to overcome all so-called waste in the production of picture plays. To begin with, much of what seems like waste to the outsider is really not such. Rather it is time given to the turning out of careful and artistic work. If your purpose is primarily to 'manufacture film,' then of course you can rush your output. But the result will tell on the screen.

"Each silent drama put on is a separate problem. The studio's business is not like that of a shoe factory which makes thousands of duplicates of a given pattern. Where the same thing is done over and over again, it is possible for the so-called efficiency expert to devise time-saving methods. But the same theory cannot be applied to the making of moving pictures. One might as well try to arrange a card-index schedule of work for a painter or a composer as to establish a hard and fast routine for cinema production."

In this, Mr. HORKHEIMER does not want to be understood as contending that system cannot be applied to picture-making. On the contrary, he is an ardent advocate of methodical procedure. The Balboa studio has worked out a comprehensive system whereby all its varied departments dove-tail. Productions move with all possible celerity from the scenario department to the company's projection room. But each one is treated as an individual "job," so to speak. There is no effort to make all fit into the same mould.

"We are our own efficiency experts," said Mr. HORKHEIMER, in continuing. "So many different considerations enter into cinematography that I do not believe an outsider could come into a studio and make an intelligent survey. A number of efforts have been made to interest us in what are termed 'advanced shop methods,' but the presentation did not appeal.

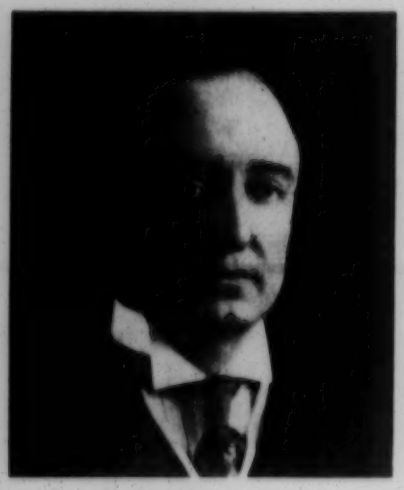
"Balboa's system is not red-tape, like so many efficiency programmes prove to be in the last analysis. I feel competent to judge because I am an engineer by profession and had years of practical experience before becoming identified with the film industry. To my notion, the most efficient results are obtained by having competent employes, men who do not cross each other's tracks, but follow harmoniously, one after the other.

"As I see it, the actor's time is the hardest thing to regulate economically. But one cannot expect him to punch a time-clock like a stage hand, because his work is of an entirely different order. I mean this independent of so-called temperament. Artistic considerations must be allowed for. Then again, in an outdoor studio, everything depends on the sun. Until it appears, nothing can be made. But it is possible to have such a system that everything will be in place and all players ready for 'shooting' the minute the light is right.

"We have a number of innovations at Balboa which help us to get results. For instance, we get daily reports from the United States Weather Bureau. They are tabulated. Then we have instruments of our own for independent observations. By striking an average between the two, we are right 99 per cent. of the time on what to-morrow's weather is going to be. Accordingly, we lay out our work, prepare for big scenes and order extras.

"A 'location book' is kept for the assistance of directors. It contains snapshots of all sorts of locations. By consulting this our producers invariably find the spot they need without unnecessary loss of time. Many of them have never been used, but are kept in reserve. We also keep on record a 'still' of every set erected on the stage. Each item in our property rooms—and there are a hundred thousand of them—is card-indexed, so that it can be found on the instant. All props must be kept clean and dusted. We have a complete stock of furniture of all periods and rent nothing. In this way an inconceivable amount of time lost by most studios is saved by Balboa. It takes a large investment, but more than pays for itself in the long run.

"Wherever the human element is as important as in the making of motion pictures, it will not be possible to stop all the leaks, as when you are working mechanically, as most factories do. Until we use automatons to enact our silent dramas we will always have the wastage problem before us, I fear. It is the mechanical that we want to get away from in pictures—the tendency to sameness. Constant change that holds the public.



WALTER W. IRWIN,
General Manager V-L-S-E, Inc.

The V-L-S-E executive has given MIRROR readers an exclusive interview on the aims and activities of the "Big Four" which will appear next week.

HARMON HEADS MIRROR

Well Known Real Estate Operator and Aviator President of New Film Company

The announcement of the officers and directors of Mirror Films, Incorporated, the organization of which was told in the last issue of THE MIRROR brings to light the names of several personages high in the business world. The president of the new company is Clifford B. Harmon, considered one of the largest operators in suburban real estate in the world. He also made a world wide reputation for himself as an aviator in the early days of flying. He expects to devote a large part of his time to the affairs of the company and will use his well-known executive ability in making it a factor in the moving picture industry.

Captain Harry Lambert besides being director general is also first vice-president, and the second vice-president is William J. Hoggson, of Hoggson Bros., Inc., designers and builders, and probably the largest firm in the country making a specialty of bank buildings.

The board of directors is made up of Richard G. Hollaman, the man who made the Eden Musee such a great success for years, and among the first in this country to exhibit a moving picture; Andres de Segurola, one of the principal bassos of the Metropolitan Opera Company and a business man and lawyer; John M. Houston, retired lawyer, formerly law partner of Supreme Court Justice Hughes; Joseph Howland Hunt, senior member of the firm of Hunt and Hunt, architects; Rufus B. Cowing, Jr., of the firm of Cowing, White and Waite, and a son of Rufus B. Cowing, for thirty years presiding justice in the New York Courts; James King Duffy, president of the Export Oil corporation and of the Phoenix Refining Company; R. M. Owen, president of R. M. Owen and company, and of the Owen Magnetic Cars Company, one of the largest automobile men in the country, and Edward B. Close, of Spaulding, Close and Company and son-in-law of the late C. W. Post, famed as a manufacturer of breakfast foods.

NEW TRIANGLE BILL

Hitchcock, Foy, and Dorothy Gish Among the Stars on New Bill

Sunday saw the opening showing of a new bill of pictures at the Knickerbocker Theater, the New York home of the Triangle programme. The bill included Raymond Hitchcock, Dorothy Gish, who is a sister of Lillian Gish, now appearing in "The Birth of a Nation"; Eddie Foy and the seven little Foys and Frank Keenan. Mr. Hitchcock appeared in a picture taken under the direction of Mack Sennett called "Stolen Magic." This picture is the humorous adventures of a scientist who brings from India a collection of snakes and "a key to magic." Miss Gish was seen in a screen version of the popular "Old Heidelberg," with Wallace Reid. This picture proved one of the gems of the series thus far shown. Eddie Foy's vehicle was called "A Favorite Fool," wherein the comedian and his children were shown at their humorous best.

Full reviews of the pictures on the programme will appear in the next issue of THE MIRROR.

"BLOOM CENTER" CHANGED

A change in the release dates of the Selig picturepiay programme has been announced. "Landing the Hose Reel," the first in the Chronicles of Bloom Center series, originally announced for release on Thursday, Oct. 14, has been transferred to Thursday, Oct. 21. There will be no release on Thursday, October 14 with the exception of the Hearst-Selig News Pictorial. On Monday, Oct. 25, the second comedy in The Chronicles of Bloom Center will be released under the title "Shoo-fly."

DISSOLVE M. P. "TRUST"

Government the Victor in Suit—Appeal May Be Taken to the Supreme Court

PHILADELPHIA, PA. (*Special*). — Judge Dickinson, in the United States District Court last week handed down a decision ordering that the Motion Picture Patents Company, and General Film Company be dissolved on the ground that it is a monopoly under the terms of the Sherman Act. It is possible that an appeal of the case will be taken to the Supreme Court, though Siegmund Lubin one of the defendants, is quoted in Pacific Coast newspapers as declaring that the case will be dropped.

The action was started August 16, 1912, and final argument was heard in December, 1914. The action was conducted for the government by Edwin P. Grosvenor, special assistant to the Attorney General.

The defence contended that a person or corporation holding a patent had the right to do with it as he believed to be best. But Judge Dickinson declared in his opinion that the granting of a patent does not confer a license to do that which the law condemns. The Court found that the defendants went far beyond what was necessary to protect patent rights and that their acts constituted a violation of the anti-trust laws.

The defendants in the original petition of complaint, besides the Motion Picture Patents Company, are the General Film Company, Biograph Company, Thomas A. Edison (Inc.), Essanay Film Manufacturing Company, the Kalem Company (Inc.), George Kleine, Lubin Manufacturing Company, the Melies Manufacturing Company, Pathé Frères, the Selig Polyscope Company, the Vitagraph Company, Frank L. Dyer, Henry N. Marvin, J. J. Kennedy, William Pelzer, Samuel Long, J. A. Berst, Siegmund, Lubin, Gaston Melies, Albert E. Smith, George K. Spoor and W. N. Selig.

The decision states that all the contracts enumerated in the government's petition and the combination therein described were a conspiracy in restraint of trade and therefore illegal, and that they constituted, with the exception of the operations of the Melies Manufacturing Company, a monopoly in violation of the anti-trust laws. With reference to the Melies Company the decision reads:

"The Melies Manufacturing Company has denied (as have all the defendants), that it was in any sense a party to the combination charged. We have gone over all the proofs without finding any which go to making good the charge against this particular defendant. It is therefore excluded from the findings made and the petition as against it is dismissed."

WEST AND SOUTH

Biograph Companies Migrate This Month—Gaumont Going South

Biograph players and directors are busily preparing for the annual jaunt to the Pacific Coast which is scheduled to start the latter part of this month. As was the case last year, it is probable that the entire producing force of the Bronx studio will go to the Los Angeles colony. It is understood that the studio in the Bronx will be taken over by George Kleine, who is said to be planning even further extension of his American producing interests this season.

Gaumont is another company that is preparing for a migration. The Mutual unit has taken over the old Edison studio in Jacksonville, Fla., and several companies will make the journey either the end of this month or early in November. Due to the widening activities of the Gaumont Company there is every probability that before the companies return in the Spring a new studio building will have been erected at the Flushing plant. Three companies are now busily at work in the present quarters under the direction of William F. Haddock, Richard Garrick, and Edward Middleton. Cissy Fitzgerald and Francine Larrimore were two of the stars appearing before the camera in the Flushing studio last week. The last-mentioned is appearing in a three-part feature being staged for the Mutual programme by Director Haddock.

POSTPONE MARGUERITE

First Release of New Kalem Serial now Scheduled for October 29

The Kalem Company has found it necessary to postpone the release of the first episode of its new series, "The Ventures of Marguerite," featuring Marguerite Courtot one week. It will now be released on Friday, Oct. 29. The title of the first episode is "When Appearances Deceive." Several unusual scenes are promised in this first picture, one showing the den of the kidnappers being of unusual magnificence and the other being a night scene of New York's "Gay White Way" taken from the balcony of one of the most popular lobster palaces fronting on Longacre Square.

COMPLETE "MAGIC SKIN"

The finishing touches were given last week to the Edison production of "The Magic Skin," the second Edison release on the Kleine-Edison Feature service scheduled for Oct. 13. A new comer in the ranks of picture players will be seen in the leading role in the person of Everett Butterfield now playing the juvenile lead in the "The Last Laugh," at the Thirty-ninth Street Theater. He will be supported by Mabel Trunnelle.

AFTER THE PIRATES

Essanay Company Seeks to Punish Pirates "Duping" Chaplin Subjects

Abraham George Levi, a moving picture broker of 145 West Forty-fifth Street, New York city, was arrested and arraigned before United States Commissioner Clarence S. Houghton, last week, on a charge of violating the criminal section of the copyright infringement law in respect to an Essanay-Chaplin picture. According to United States Attorney Harold A. Content, Levi operated as the Chaplin Film Company. It is alleged that in three months he sold outright at least $50,000 worth of counterfeit Chaplin films, chiefly in the West. His arrest is the second of the kind in the New York district under the copyright law.

Levi is specifically charged with infringing the copyright on "The Champion," a film owned by the Essanay Film Manufacturing Company, for which concern Chaplin is working exclusively. Other charges, it is said, will be placed against him. The Federal authorities charge that the method used by Levi to get hold of the original films was to call up a renting company that handled the Chaplin films and ask that the latest productions be sent to a certain theater on a one-day rental basis. As soon as the messenger disappeared, it is said that Levi rushed off with the film to a photographic printing establishment, where he would have a duplicate negative made from the positive films. Two seizures of fake films also have been made in Chicago and two in Duluth and others are expected to follow.

George K. Spoor, president of Essanay, has engaged legal talent to hunt down all such cases and to prosecute them vigorously.

"We will continue to prosecute all the Chaplin film pirates until every one is driven out of the country," said Mr. Spoor. "We are making a fight for picture honesty and request that all who know of the faking of films notify us so as to assist in the work of driving out all of these dishonest dealers.

"Some so-called film exchanges also are offering to the public; Charles Chaplin in "The Mix-Up" (four reels), "Ambition," (four reels) and "The Review" (three reels). Charles Chaplin states that he never appeared in any of the above pictures, and never appeared in any four-reel motion picture."

It is declared that some one, realizing the great demand for Chaplin films, has gathered together scraps of some of his earlier plays, and assembled them, to foist them upon an unsuspecting public.

BLUE BLOODS ON SCREEN

Charles Seay, who is responsible for the production of "Blue Grass," which will be released on the Equitable programme Oct. 10, assembled what he terms the most valuable collection of racing stock ever used in a motion picture production. Fifty-two horses, all thoroughbreds and prominent figures during the past racing season at Saratoga, Belmont Park and Pimlico, took part in the big racing scene, which is one of the potent scenes in the famous Paul Armstrong play.

GRIFFITH JOINS TRADE BOARD

The application of D. W. Griffith for membership in the new Motion Picture Board of Trade has been received. He states that he considers it a great honor to be allowed to join and will do everything in his power to aid in the work which the board contemplates.

HUB SEES "CARMEN"

Symphony Hall a Vivid Scene as Lasky's Masterpiece is Presented

BOSTON, MASS., Oct. 5. (*Special*).—There were really two shows at Symphony Hall Friday night when the Geraldine Farrar "Carmen" pictures were shown for the first time on any screen. One was afforded by the film itself (with the aid of a miscellaneous scenic and educational programme, for "Carmen" runs only an hour and a quarter), and the other by Miss Farrar herself, assisted by her friends and the audience. In some eyes, the latter was the more interesting performance, for Miss Farrar, accompanied by her family and retinue, made a triumphal entry after the audience was seated, and in a gay mood and gayer attire, held a little court before, between and after the films.

Symphony Hall, housing pictures for the first time, was crowded to the last inch. The much heralded picture—for which Cecil de Mille is responsible—follows closely neither the opera nor Merimée's story. Micaela, for instance, disappears entirely, as do several scenes; and there is naturally much emphasis placed on the scenes where the films can in their own way surpass the ordinary stage, the sea coast, the mountains, the bull-ring. Miss Farrar proves to "screen" vividly, though she seems a very different Carmen from hers of the opera house. There are two rousing fight scenes, besides the bull-fight; there is a good deal of ardent love-making; the stage-management, the lighting and the photography are of the best sort; and an orchestra of fifty ably led by Hugo Riesenfeld, plays specially arranged music in which Bizet predominates.

In Miss Farrar's train were her parents and Mrs. Morris Gest, Mrs. David Belasco, and Andreas Dippie, besides, of course, Messrs. Gest and Jesse Lasky. M. Lou-Tellegen was present, but somewhat remote from Miss Farrar's immediate neighborhood.

FORREST IZARD.

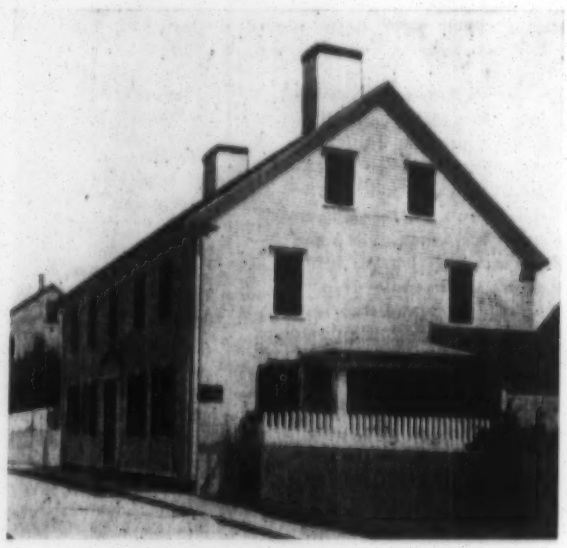
CENSORSHIP FIGHT IN OHIO

A red hot fight has developed in Ohio over the action of the State censor board in refusing to allow "Hypocrites" to be shown. Ministers are making it the subject of their sermons, and the editors of the newspapers throughout the State are being swamped with letters from the public begging them to use their influence to have the ruling of the board reversed. An enormous mass meeting is now being arranged, at which it is planned to have the prominent ministers of the State, headed by the Rev. Dr. Tisdale, to tell the people why they should be allowed to see the photoplay production and the methods that are being used to uphold the arbitrary ruling of the censer board.

REEVES STICKS TO SCREEN

Billie Reeves, the King of Inebriates, the Purveyor of Boozed Comedy, the Knight of Drunken Swells, the Scream of the Screen, is fastened down, "plastered hair, red nose and spread feet," as a full-fledged star in motion pictures, not to be pried loose by a tempting, although sincere, fabulous offers from vaudeville or theatrical agencies.

Last week Billy had a most tempting offer to return to vaudeville, but he stood pat and signed up with Lubin for six more months. Reeves begins work soon in a new series of light comedies to be written by Mark Swan and produced under the direction of Earl Metcalfe.



THE HOUSE THAT INSPIRED "THE STORY OF A BAD BOY."

The home of "Grandfather Nutter," shown in the above picture, will play a prominent part in the film production of "The Story of a Bad Boy," which Gustave Frohman is to stage. Portsmouth, New Hampshire, is taking a strong interest in the production, and through the active intercession of its prominent citizens, permission has been secured to use the old landmark, so closely associated with Thomas Bailey Aldrich's story. The home is a "museum" of mementoes connected with the life of the author and its value to the screen production is evident.

Harry Morey in "The Woman in the Box." A Tale of Mexico.

Robert Edeson in "The Cave Man." From the Burgess Story.

S. Rankin Drew, Charles Kent, Louise Beaudet in "A Price for Folly."

A TRIO OF PROMISING PRODUCTIONS TO BE RELEASED AS VITAGRAPH "BLUE RIBBON" FEATURES.

"GO EAST, FILM MEN, GO EAST"

Horace Greeley's Advice is Reversed by Picture Man Who Gives Reasons Why Producers Should Go East—"Pictures as Good; Cost is Less" He Says

By Don Meaney

Manager of Productions, Quality Picture Corp., Hollywood, Cal.

The East is the logical place wherein to produce motion pictures. There are many reasons why this is so, and the two main ones comprise the many. These two are:

First—just as good pictures, photographically, are produced in the East as in the West, and—

Second—the cost and the inconveniences met with in productions are less in the East than in the West.

Because California has established a reputation for itself as being the land of perpetual sunshine is no guarantee that it also is the land of perpetual satisfaction as far as the motion picture industry is concerned. As everybody knows, the word "perpetual" is somewhat of a misnomer. While the rainy season itself averages a life of but thirty-five days, there were thirty-one rainy days in 1914 and thirty-nine in 1913—in addition there are the foggy mornings when the camera doesn't turn before noon and the cloudy days when the light changes about every two minutes.

Artificially lighted studios have been proven by cinematographers in the East to produce better "effects" than those achieved by sunlight, for the reason that the artificial "effects" can be injected into the celluloid from any angle the director or camera man may wish, and that any time of day, without the preliminary of waiting for the sun's agreement. Very often a picture begun with natural light is, for one of a number of reasons, finished under artificial lighting; and so strong is the California sun that the difference in photography is despairingly apparent.

As regards the cost of productions in the West, it is greater than on the Atlantic Coast because it has not the conveniences—the majority of props here have to be made at great expense at the studio or shipped from the East at an equally or even greater expense, and thus the satisfaction of having the right things to work with and producing them without delay is lacking.

I can see where—

A certain large film manufacturing company on the West coast, with a weekly payroll of about $20,000 could save the company's exchecquer more than a hundred thousand dollars a year, if it would make the East, instead of the West, its big producing center. The explanation of this and also of the unqualified statement that the East is a more desirable center of production than the West, is found in the following summing up of conditions on the West Coast, the so-called film mecca—Los Angeles and vicinity.

No picture company may take a scene in a public park without first producing a permit, which is good only for the day issued. The procuring of the permit takes from at least a half hour to two hours.

The Mayor of the City has forbidden "taking" the exterior of a saloon. Such a scene must be built in the studio. Because there is lacking New York's variety of foreign districts, the majority of street scenes must also be built in the studio, thus entailing considerable expense.

A company which controlls the biggest output of pool and billiard tables, has issued the order in the Coast City that no company may use its products in dive scenes; only gentlemen's clubs and homes may be so equipped.

The Fire Department has withdrawn the privilege of the use of its three extra pieces of equipment—chemical wagons, engines and hose cart—because of the conflicting requests made for them. Unless a company has its own fire department, and but one or two have, the companies so deprived are at a disadvantage.

The police department has revoked the right of its men, when off duty, to work for the motion picture companies. Casting a picture for types is almost impossible, as types are difficult to secure. The good actor spends a good part of his time in New York, and when there, is usually needed in California. He can't afford to stay on the West Coast and live on false promises and hot air, where the climate is supposed to make up for fifty per cent. of his salary and where the climate is also responsible for the influx of "ribbon clerks" and other incompetents, as regards the stage and screen, who are ordered into the open and wedge their way into the picture business. The screen and its patrons are the sufferers.

Costumes are difficult—oftentimes impossible to secure. The making of them in the wardrobe department entails great time and expense, and all companies are not equipped to allow of "costume making." The writer distinctly recalls trying to rent a royal robe of purple and ermine, and after searching for two days, it was finally necessary to have this costume made at a great expense.

Furniture, in any kind of a variety of sets, is equally as difficult to secure. The department, and furniture stores, very often have to send East for what is desired and the various sets on hand make the tour of the majority of the companies studios.

The director in the West, in the majority of cases, not only carries with him his assistant director and camera man, but also his assistant camera man, his property man and, in very many cases, his assistant property man. The enervation of the person who comes West is responsible for the foregoing result. The better work is done in the land of "pep."

It costs anywhere from one to ten dollars to photograph the exterior of homes in Los Angeles, and the residences are eagerly awaiting the camera, for this fee pays many an incidental bill. It is sometimes necessary to take as many as fifteen exterior scenes in one day and as many different locations, and the cost runs high.

The freight rates on Compo Board and other necessities is so high that it runs the cost of production disproportionately high. California has its mountains; but New York is but a few hours from the Catskills. California has its ocean; so also has New York. California has its sun—so also has New York, and with the added advantage to photography by the fineness of work continued regardless of weather conditions, and with "effects" given by the studied shifting and arrangement of lights—at a nominal cost. California is essentially the home of Western productions, but the Western pictures no longer holds the highest place with film spectators.

NEW F. P. STUDIO

Famous Players Organization Acquires Ideal Property for Studio Purposes

The Famous Players Film Company have acquired the building used as Durland's Riding Academy in Fifty-sixth Street for use as a motion-picture studio. The lease is for a long term of years. Work has already been started on the alterations, which will be hurried to completion with the greatest possible speed.

The building is ideally adapted for the purpose for which it is to be used. It has been the effort of the Famous Players Company since the fire to find a suitable building in the heart of New York city to serve as a substitute for the Twenty-sixth street studio. The huge riding ring will be turned into the main producing room. With its large peaked roof and steel girders spreading from wall to wall it gives an unobstructed floor space which is larger than the former studio. It will be possible to stage the largest interiors that the most spectacular production would demand. The space now utilized by the stalls will be used for the storing of scenery and properties, and the entire second floor of the building will be given over to lockers, dressing rooms for the stars, and shower baths. The front portion of the building, which was formerly used for offices and dwelling places, will be renovated to accommodate the executive and directorial staff.

All of the mechanical work on the films, such as developing, printing, assembling, and cutting will be done by the American Film Laboratory in Ninetieth Street, of which Edwin S. Porter, treasurer and general manager of the Famous Players, is vice-president. The acquiring of the new studio building will in no way affect the plans of the company for the erection of the largest studio in the East upon its newly-purchased tract of ground on the upper end of Manhattan Island. The Famous Players studio at Yonkers, which has served as a production headquarters since the fire, will continue to serve in that capacity until the completion of the alterations at the new studio, when it will be temporarily abandoned.

KALEM FEATURE IS TIMELY

The fact that submarine mines have played so important a part in the present naval warfare, makes Kalem's three-act "Broadway Favorites" production "The Net of Deceit" of timely interest. One of the unusual scenes in this feature shows a submarine mine, containing a full war charge of explosive, being planted and then discharged. The huge column of water thrown skyward easily explains why one of these mines could sink a fifteen-million dollar battleship in the twinkling of an eye. That Kalem was enabled to imbue "The Net of Deceit" with such realism is due to the assistance rendered by Adjutant General John Foster of the Florida National Guard. The Florida troops, including the artillery companies, were engaged in manuevers recently, and thanks to General Foster permission was accorded Kalem to use these soldiers in this production.

The story is one of diplomatic intrigue and features Roland Bottomley, the English star, who has appeared in a number of Broadway successes. The cast supporting Mr. Bottomley is headed by Miss Alice Hollister, the popular Kalem star.

FILM "UNWRITTEN LAW"

California Corporation to Stage Royle Play With Beatriz Michelena in Lead

The next production of the California Motion Picture Corporation, starring Beatriz Michelena, will be an adaptation of Edwin Milton Royle's play "The Unwritten Law." Many producers have peen seeking the picture rights to this well-known stage success, but it was not until the author had seen Miss Michelena in her recent release of "Salvation Nell" that he consented to dispose of them. The arrangements were completed when the youthful star was in New York recently, and the adaptation, which was made by Captain Leslie Peacocke, is the result of frequent consultations between Miss Michelena, Mr. Royle and Captain Peacocke.

Work has already been commenced at the San Rafael studio of the producing company. Andrew Robson will be seen in support of the youthful star, and it is said the balance of the cast is strong and capable.

"ARSENE LUPIN" FOR SCREEN

"Arsene Lupin," the famous Frohman play, based on the well-known French detective stories, is to be produced for the motion picture screen. The rights to the play, which enjoyed a long run on Broadway, have been secured by Pathe and the production will be made for release as a Gold Rooster feature. The cast and producer will be announced later.

LE GALLIENE FOR SCREEN

Literary Light Writes Feature for Production By Equitable Corporation

Richard Le Gallienne has at last succumbed to the lure of the motion picture and has just completed a sensational five-reel scenario for the Equitable Motion Picture Corporation called "The Chain Invisible." In a foreword accompanying the scenario he says: "The Chain Invisible" is founded on the proposition that a healthy, normal man and woman, each entirely dissimilar to the other in birth, breeding, education, tastes, temperament and disposition, must inevitably fall in love with each other *provided* they are constantly thrown into each other's society, and have absolutely no opportunity for conversation or intimacy with any other human being.

"This theory is advanced on the belief that such falling in love is merely the inexorable working of nature—that two people so living are bound together by an invisible chain which merely stretches if they chance to be separated afterward. But the chain never breaks."

OFF FOR THE BAHAMAS

Edward Jose, who is producing "Nedra" for Pathe, as a Gold Rooster release, started for the Bahamas last week with a company of eighty players. Among the players with Mr. Jose are: George Probert, Margaret Greene, Fania Marinoff, and Craufurd Kent.

NEW FILM COMPANIES

ALBANY (*Special*).—Certificates of incorporation for the following newly formed motion picture enterprises were filed with Secretary of State Francis M. Hugo this week:

Axiom Amusement Corporation, New York City. To engage in a general motion picture business. Capital, $200,000. Directors: William T. Grover, Alder C. Muttart, Leonard Grover, Jr., 114 West 71st Street, New York City.

Kriterion Sales Corporation, New York City. To conduct a general motion picture film business. Capital, $500,000. Sig L. Newman, Jonas Bamberger, Alexander Kahn, 106 West 29th Street, New York City.

Old Glory Film Corporation, New York City. Theatrical and motion pictures. Capital, $1,000. Directors: R. K. Crane, E. W. Mitchell, E. S. Lewis, 29 Broadway, New York City.

Radio Film Company, New York City. Motion picture films, machines, etc. Capital, $500. Directors: Lily Rosett, Allan H. Deutsch, Jennie Deutsch, 485 Central Park West, New York City.

Tifft Theater Corporation, Buffalo, N. Y. Realty and theatrical. Capital, $1,000. Directors: Robert H. Tifft, Martin J. Nieman, Harry L. Bryne, 196 Linwood Avenue, Buffalo, N. Y.

The American Triangle Cinema Corporation, New York City. To manufacture motion picture films. Capital, $10,000. Directors: C. E. Sterrett, P. N. Brinch, G. Sullivan, 854 Seventh Avenue, New York City.

GEORGE W. HERRICK.

FLORENCE REED IN "AT BAY"

A change has been made necessary in the cast of the George Fitzmaurice production of "At Bay," since the original announcement of this forthcoming Gold Rooster feature. Florence Reed has now been secured to play the leading role in the production. Miss Reed, who will be remembered as the star of the phenomenally successful Broadway play, "The Yellow Ticket," is also becoming a favorite as a screen star. The supporting cast in "At Bay" is a strong one, including as it does, Frank Sheridan, Charles Waldron, Lester Chambers and De Witt Jennings. Director Fitzmaurice has the production already well under way.

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HERE AND THERE

Frank Tichenor, who apparently disappeared from the film map for some time, turned up at the Screen Club election last week, and his friends learned that "Tich" had been engaged in the popular 1915 pastime of "expositioning." Beside the trip to San Francisco, he has also spent considerable time in the South, and in Chicago. "Tich" has some big plans up his sleeve in connection with a new film organization which will be ready to spring in the near future. Keep your eyes open.

Quirk Heads the Screeners

In a lively, but good-spirited campaign, Billy Quirk was on Saturday elected president of the Screen Club, defeating Paul Scardon, of the Vitagraph Company, in a close race. The popular Billy succeeds James Kirkwood of the Famous Players in the job. The other officials elected Saturday to hold office during the coming year follow: First vice-president, Harry Myers; second vice-president, Adam Kessel; third vice-president, Robert Edeson; treasurer, John Race; corresponding secretary, Harry Ennis; recording secretary, Robert E. Welsh. The following four members were chosen for the Board of Governors, holding office for two years, C. A. (Doc) Willat, George De Carlton, "Hopp" Hadley, and Arthur Leslie.

Earl Metcalfe Directing

Earl Metcalfe, who has been prominent as a Lubin star for several years, is the latest of the players to enter the directing class. Mr. Metcalfe took the reins at the Lubin studio last week, and will be responsible for the comedies presenting Billie Reeves in the future. Earle carries the best wishes and confidence of all who know him and have watched his work in pictures.

Bert Adler is celebrating his first Universal anniversary by calling attention to the fact that since he has taken hold of the Coytesville studio the number of companies operating there has increased from one to six. A rather good record, Bert, keep it up.

When asked his place of residence recently Jesse L. Lasky replied, "Sante Fe Limited, compartment six." The head of the Lasky Company has traveled over the road so frequently of late that he knows every set piece and back drop of the scenery along the entire route.

Selig and Hearst On Screen

The first motion picture of Col. William N. Selig was shown in a recent release of the Hearst-Selig News Pictorial, in which the early pioneer of the industry is shown holding a transcontinental telephone conversation with William Randolph Hearst. This is the first time that Mr. Selig could be persuaded to appear in a motion picture. He is shown working at his desk in Chicago and answering the telephone call, while Mr. Hearst is shown at his country home in California.

E. R. Pearson, manager of the Kansas City office of the V-L-S-E, has followed the example of Tom North, of the Seattle office of the same company, in getting out a publication for the benefit of V-L-S-E exhibitors in his territory. The new organ is called the *V-L-S-E Clansman*. It is issued monthly and contains twelve pages.

"Wid" Gunning has "gone off and done it." Fred stole quietly away from the White Way last week and led Miss Helen Renick Fickhardt, of Circleville, Ohio, to the altar. If we were only doing "sob sister" stuff we think we might write one of those "girl he left behind him" romances. Good luck, "Wid."

WORLD HAS SING SING FILM

The World Film Corporation will release in the near future a picture showing the life of the convicts at Sing Sing Prison under the régime of Thomas Mott Osborne, the millionaire humanitarian warden who has caused so much newspaper talk recently by the reform methods he has introduced into the life of the State's penal offenders. The convicts in the picture appear to be a happy, well-disciplined group of men, and they seem to possess something like liberty without abusing the privilege.

TO ENLARGE HOLLYWOOD STUDIO

At a conference held recently between Jesse L. Lasky, Cecil De Mille, and Samuel Goldfish, all of the Jesse L. Lasky Feature Play Company, it was decided to make extensive additions to the company's plant at Hollywood, Cal. Several new buildings are contemplated, the largest of which will be a laboratory with a capacity of 600,000 feet of film per week.

WEDGWOOD NOWELL.

During his seventeen years' connection with the drama, Wedgwood Nowell achieved a reputation as a stage director, player and manager. He has appeared in leading roles with some of our most noted stars, among them being Blanche Bates, Henrietta Crosman, Amelia Bingham, William Faversham, and Wilton Lackaye. Recently, after making an unusual record for successfully conducting a fifty-two weeks' stock season at Poli's Baltimore Theater, Mr. Nowell joined Thomas H. Ince on the Coast. Mr. Nowell arrived in Inceville, Cal., in June last and was cast for the leading heavy role in "The Golden Claw," soon to be released by the newly formed Triangle Film Corporation. While improvising at the piano during the trial run of a feature at Inceville, Mr. Nowell's music compelled the attention of Mr. Ince, with the result that in the future Mr. Nowell is to be known as general music director of the N. Y. M. P. Corporation. He is at present engaged in composing symphonic settings for all the big features to be exhibited by this firm at the Knickerbocker Theater. Mr. Nowell's staff of arrangers and copyists numbers nine men and a specially constructed music building is now in process of construction, which will provide a projecting room, Mr. Nowell's private studio, piano and orchestra rooms for the "trying out" of themes, and several sound-proof rooms for the use of the copyists.

'DAMAGED GOODS" SHOWN

Record Attendance at Private Showing of American Feature

A record attendance crowded the Broadway Theater last Monday for the private showing of "Damaged Goods" the American feature in which Richard Bennett and other members of the original cast presented the Brieux play. The picture met with a strong reception from the audience, which pronounced it fully equal in strength to the well-known play, which has been seen by thousands and received the endorsement of educators and other prominent men.

The Mutual Film Company is now receiving the feature, which has probably received more advertising than any other recent production, and it is expected that it will prove one of the big winners of the year.

MARY PICKFORD IN AEROPLANE

The forthcoming Mary Pickford picture of the Famous Players' Company, "A Girl of Yesterday," will mark the first flight of the popular young star in an aeroplane. She will make the flight in company with Glenn Martin, the well-known aviator, and this, by the way, will be his first appearance in pictures. Besides using the aeroplane, many of the scenes will be laid aboard the palatial yacht of John D. Spreckles, the California multi-millionaire. The picture will mark yet another innovation, for it will be the first time that Mary and Jack Pickford have appeared in the same picture bearing their natural relationship to each other, that of brother and sister. Although they have frequently appeared together they have never before been cast in their real identities.

"KULEE FEATURES" THE LATEST

What is unusual as an all-star feature to be introduced in motion pictures, is to be released Oct. 18 by the Kulee Features, Inc., a new moving picture organization which makes its debut with the production of a multiple reel feature, entitled, "How Molly Made Good."

No less than twelve recognized stars of the legitimate stage assisted the heroine in this production. They include Leo Ditrichstein, Cyril Scott, May Robson, Lulu Glaser, Julia Dean, Charles J. Ross, Mabel Fenton, Henry Kolker, Julian Eltinge, Henrietta Crosman, Robert Edeson and Madame Fjorde. The scenario was written by Burns Mantle, and Marguerite Gale is featured in the role of the heroine.

What the Newspapers Say

We've already told you that Triangle Plays are a huge triumph. That's our statement.

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"Here Triangle Triumphed." —*New York Herald.*

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"The three pictures illustrate the highest point yet attained in the art of motion pictures, taken and directed by three of the greatest men in the picture industry." —*New York Sun.*

"It is films like 'The Lamb' which will best enable motion picture producers to compete with drama at the same scale of prices." —*New York Evening Post.*

The same plays that appeared in New York may now be seen in Chicago at the Studebaker Theatre, and in Philadelphia at the Chestnut Street Opera House.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK

FEATURE FILMS OF THE WEEK

Mrs. Fiske Seen in "Vanity Fair"—"Tillie's Tomato Surprise" Presents Marie Dressler—Donald Brian Makes Screen Debut—"Emmy of Stork's Nest".

"VANITY FAIR"

A Seven-Part Adaptation of William Makepeace Thackeray's Celebrated Novel of the Same Name, Featuring Mrs. Fiske. Produced by the Edison Company Under the Direction of Eugene Nowland, for Release on the Kleine-Edison Feature Programme.

Becky Sharp ..... Mrs. Fiske
Becky as a Child ..... Leonie Flugrath
Rakedell Sharp ..... Yale Benner
Amelia Sedley ..... Helen Fulton
Joseph Sedley ..... William Wadsworth
George Osborn ..... Richard Tucker
Mr. Osborne ..... Robert Brower
Captain William Dobbin ..... Frank McGlynn
Rawdon Crawley ..... Bigelow Cooper
Lord Steyne ..... George A. Wright
George Sedley Osborne ... Maurice Stewart, Jr.
Lady Steyne ..... Helene Strickland

The photo production of "Vanity Fair" is an actual visualization of the novel. It forms a comprehensive and convincing picture of the times. In so much as Thackeray painted a vivid pen picture of the times in which he lived, in just so much does the picture turn that pen picture into reality. To see the picture is like seeing the imaginary characters of Thackeray's masterpiece step from the printed page into actual living and breathing life. The Edison Company and each and every person responsible for the production of this picture deserve the highest commendation for the exceedingly able manner in which it has been handled. It shows in every scene the utmost care and study and every little detail has been looked after and reproduced in a manner that calls forth the greatest praise. As a historical reproduction of times that are past and gone it is a mighty fine achievement and one that has a great historical value. It may be mildly criticised on the score of its length and its rigid adherence to the original novel with all its multiplicity of plot and counter plot, but it is doubtful if this could be obviated in order to maintain the continuity of the story. A slight note of unnaturalness is noted in the work of Mrs. Fiske in the title role. In an artistic sense and with the exceptions noted it is by far the best production that the Edison Company has ever turned out and one that will live for many years to come.

"Vanity Fair" should not be judged as a drama for it is not a drama in any sense of the word. It is a picturized novel and when one takes into consideration the vast amount of material the director had to choose from it is a marvel that he obtained as thoroughly good a picture as was shown on the screen. It is interesting and entertaining, but above all it is an illuminating portrayal of the life, manners and customs of the people during the Augustean age of English literature. E.

"TILLIE'S TOMATO SURPRISE"

A Six-Part Original Farce-Comedy Written by Acton Davies and Featuring Marie Dressler. Produced by the Lubin Company Under the Direction of Howell Hansel, for Release on the V. L. S. E. Programme, Sept. 27.

The Bat, a flying Scotchman ..... Colin Campbell
Amber Gris ..... Eleanor Fairbanks
Aunt Sally ..... Sarah McVickar
Tillie's Mother ..... Clara Lambert
"Jim," the monkey ..... By Himself
Percy Jitney ..... Tom McNaughton
Tillie Todd ..... Marie Dressler

After moving along the even tenor of its way for five reels, "Tillie's Tomato Surprise" takes a new lease of life and in a sudden spurt lasting for the final thousand feet finishes in a ludicrous blaze of glory. Had the whole production been as funny as the last reel it could be called an unqualified success and as it stands the last reel is strong enough to carry a large part of that which has gone before. Still when all is said and done the production as a whole could be greatly improved if given a rigorous treatment with the pruning shears. A great deal, yes a very great deal, could very easily be eliminated. There is material enough for a good four-reel slap stick farce-comedy, but when that same quantity of material is stretched out to six reels the humorous elasticity has been elongated almost to the breaking point.

Irrespective of her fun making propensities one is forced to admire the nerve of Marie Dressler. For a woman as large as she is and one who has lost the resiliency of youth she takes some risks that are thrilling and nerve wrecking to say the least. Such little things as being thrown head foremost from an automobile into a thicket of underbrush, jumping from a bridge on to a moving freight train and then jumping off from the train into a bin filled with goose feathers she executes with the nonchalancy of an athletic young school girl. These were only a few and the most important of her exploits. All through the production she jumps and falls about in a manner that would seem impossible for one so large. And in addition to this she is funny, laughably funny especially in that last thousand feet.

After a series of more or less amusing adventures she is finally accused of the murder of her wealthy aunt in order to obtain her fortune. She takes refuge from the officers of the law in the storage cellar of the house. There she is discovered by her cousin, who is continually persecuting her, and as she lays under the molasses barrel he turns on the faucet and she is covered from head to foot with the viscous liquid. Flying from her refuge she is pursued by the officers who are soon augmented by a large crowd. She jumps from a railroad bridge to the top of a moving freight train and for a while is safe, but the officers obtain automobiles and overtake the train. She is in danger of capture and jumping from the train lands in a bin, where two women are picking geese with the result that she is covered with goose feathers from head to foot only her eyes being visible. It is a laughably amusing situation. Then her aunt returns on the pair of flying bat like wings invented by Tillie's lover and the cousin appears with the tomato pin cushion which was Tillie's only legacy from her supposedly dead aunt. The pin cushion contains the big surprise, namely one million dollars in nice new ten thousand dollar bills and the picture closes with Tillie sticking these bright new bills on top of her coating of feathers.

Colin Campbell made an amusing Scotchman with an inventive turn of mind and Tom McNaughton was as silly as his part called for. When will writers learn that sillyness is the lowest and least amusing form of humor. Tom McNaughton has ability enough to deserve a much better part than Acton Davies has given him. As it was, he did the best that could be expected with the poor material at his disposal. Jim, the monkey, also deserves commendation. He is a good actor. The picture was given an elaborate production with some beautiful settings and clear distinct photography. E.

OUR OLD FRIENDS, "BLACKIE" DAW AND J. RUFUS WALLINGFORD, NOW ON THE SCREEN.

Burr McIntosh as Wallingford, Max Figman as "Blackie," in the Whartons' New Serial Released by Pathe.

"THE VOICE IN THE FOG"

Presented by Jesse L. Lasky and Featuring Donald Brian. Directed by J. P. McGowen and Released Sept. 16, in the Paramount Programme.

Thomas Webb ..... Donald Brian
"Kitty" Killigrew ..... Adda Gleason
Mason ..... Frank A. Connor
Mason's Assistant ..... George Gebhardt
Mr. Killigrew ..... Ernest Joy
Mrs. Killigrew ..... Florence Smythe

A high-class crook play, well produced and admirably acted. The production, i. e., the setting, interiors and so on sets a high standard. The detail is attended to with precision. No one could find fault with the butlers, a point which is overlooked so many times and in some cases ruining a picture. The guest at balls, etc. are dressed as though the minor members of the cast had worn dress suits the greater part of their lives. Maybe they have, but at any rate, what a treat! Subtitles were well punctuated and none of the characters was ever credited as having said, "He don't."

The story is well worked out and is both amusing and exciting. It is not an old plot and yet one feels that there is nothing strikingly original about it. However, it keeps one watching the screen.

Thomas Webb, a clerk in a haberdasher's, has an uncle in the peerage, but that is of no use to him, for he struggles along on what he is able to earn. In the same house is Mason, a clever crook, but his occupation is unknown to any one in the house, although Webb knows him well enough to borrow money from him.

Webb, one day, is dressing a window of the outfitters' shop, when Kitty Killigrew passes with her father and mother. She steps in the doorway of the shop to fix her heel-torn dress. Tom sees Kitty and Kitty sees Tom, but she passes on.

A copy of the famous Munston pendant is offered for sale and Mason decides it must be stolen. He and his assistant make plans for acquiring it. They find that it has been purchased by Mr. Killigrew for his daughter and that it will be worn at the embassy ball.

In the meantime, Webb's uncle dies and Webb becomes Lord Munston, with an estate of two hundred pounds sterling and the famous Munston pendant, which he is never to let go out of the family. Upon hearing the news of Webb's great fortune, Mason suggests that a celebration be held and a celebration it proves to be. Webb loses his entire fortune to Mason, except the pendant, of which Mason knows nothing. Then Mason, realizing the advantage of a title, offers to stake all that he has won from Webb for the use of his title for four months. Mason with the clever use of a cigarette case knows what Webb has in his hand and accordingly deals himself an ace or two more than Webb has. Of course he wins the use of the title.

During this game of poker Kitty Killigrew is proudly displaying her new jewelry at the ball, and Mason's assistant is working out the plan. Shortly before the time set for his meeting Mason at Fleet Street, he rushes into the house and tells the footman that Mrs. Killigrew has been taken very sick and that he has been sent to take Miss Killigrew home. The plan works and Kitty gets into the taxi and is driven to Fleet Street. Mason at that moment is passing with Webb and is impressing the value of keeping the using of the title to himself. Webb answers, "On my word as a gentleman." This is the voice in the fog and is the only part of the conversation that Kitty hears, but later in the story it is brought in several times because it is the only thing she can remember of that night, for presently a hand is thrust through the window of the cab and the jewel is taken from her.

The next morning Mason decides to sail for America and as Webb passes the steamship office he finds that the Killigrews are going and an advertisement for a steward invites him to go also. So the Killigrews, Mason and his assistant as his valet, together with Webb are all are on the same steamer bound for America. Mrs. Killigrew takes a fancy to Webb and employs him as her secretary. Webb falls in love with Kitty and Mason does his best to make Kitty fall in love with him.

They arrive in America and entertaining is begun at the Killigrew home, on Long Island. Mason, who is now passing as Lord Munston, is a catch in the eyes of Mrs. Killigrew, but Kitty does not think so. Mason tells Kitty that Webb is a notorious London crook and that he should be watched. Many thefts at house parties are committed on Long Island and at the final ball of the Summer season, which is held at the Killigrew home, Mason decides to do his last big job and then at midnight give up the use of the title. Some jewels are missing during the ball and the blame is laid on Webb. He is able to identify himself and Mason is put under arrest. Webb then becomes Lord Munston and tells Kitty that he would like to give her the pendant, but that it must not go out of the family. She gets it but it remains in the family.

Donald Brian is boyish, good humored and interprets the role very well indeed. Frank Connor, as Mason, does very clever work. Adda Gleason, as Kitty Killigrew, is charming. She portrays the comedy scenes and emotional scenes in equally good form. Ernest Joy and Florence Smythe did very well as Mr. and Mrs. Killigrew. B.

"EMMY OF STORK'S NEST"

A Five-Part Adaptation of J. Breckenridge Ellis's Novel of the Same Name, Featuring Mary Miles Minter. Produced by the Columbia-Metro, Under the Direction of William Nigh for Release.

Emmy Garrett ..... Mary Miles Minter
Benton Cabot ..... Niles Welch
'Bije Stork ..... Charles Prince
Si Stork ..... William Cowper
Crissby Stork ..... Mrs. Brundage
Jim Whitlicks ..... Martin Faust
Hicky Price ..... Mr. Cowles

We are free to admit that we always enjoy watching a picture starring beautiful Mary Miles Minter, for, in connection with her beauty, she possesses a native naturalness of manner that is particularly charming and delightful. In this offering she has a part that brings out all her youthful beauty and gives her an opportunity to do some good acting.

J. Breckenridge Ellis has written a good story, painting a vivid picture of life on a backwoods farm and it is a story that is particularly adapted for motion picture production. There is a wealth of beautiful wild country scenery that has been ably and excellently photographed and in addition there is a plot that moves along smoothly reaching a climax in a good scene, in which the two villains are drowned in the rapids of a swiftly moving river. This was a very effective and realistic bit of action and one that required more than average nerve for it's execution. Charles Prince and William Cowper handled it most effectively. The former also gave an exceedingly good characterization of a brutal, cowardly bully.

The story has to do with the birth of the desire for culture and refinement in the breast of a young, beautiful, and ignorant country girl, and her fight to lift herself out of the slothful ways of ignorance and uncouthness. A young man from the city, whose father has died leaving him nothing but an old abandoned farm, comes to claim his estate and finds the house uninhabitable and the farm unworkable without large capital. He meets Emmy Garrett, a beautiful young child of nature, and they are attracted towards each other. The young man, in order to live, takes a position with 'Bije Stork, a brutal bully, as hired man. 'Bije is in love with Emmy and by instilling the germ of jealousy in her mind succeeds in obtaining her consent to their marriage. 'Bije is also a counterfeiter and his fraudulent operations at coining are discovered by the sheriff, who rides out to raid the place. 'Bije taking Emmy with him endeavors to escape. The young man pursues them and in a hand to hand fight with the bully, finally succeeds in rescuing Emmy from his clutches. A mad chase follows ending with the death of 'Bije and his brother in the rapids as they try to cross the swollen ford. The young man sends Emmy to his wealthy aunt in the city, where in the course of two or three years she is turned into a cultured young lady. He, in the meantime, has stayed to work her grandfather's farm. At the end of that time, Emmy returns to the scenes of her childhood and finds happiness in love and marriage. E.

"THE CLOSING NET"

A Five-Part Adaptation of Henry C. Rowland's Novel of the Same Name, Featuring Howard Estabrook. Produced by Pathe Under the Direction of Edward Jose, for Release on the Pathe Programme.

Frank Clamart ..... Howard Estabrook
Leontine Petrovsky ..... Madeline Traverse
Rosalie ..... Bliss Milford
Chu Chu ..... Arthur Albro
Ivan Leopold ..... Eric Wayne
Jeff ..... Frederick Macklyn
Edith ..... Mrs. Katherine Browne Decker

With the material at his disposal, Edward Jose has made a beautiful picture from an artistic standpoint, with elaborate, beautiful settings and some most excellent photography. The scene showing the automobile race and the final forcing of Chu-Chu over the embankment could be greatly improved by some judicious cutting. At one part where the automobiles are supposed to be locked together the speed of the two cars could hardly exceed that of the well-known snail, whereas in reality they were supposed to be going at racing speed.

In the leading role of Frank Clamart, Howard Estabrook did one of the best pieces of acting that we have ever seen him put forth. He seems to have acquired the character of the book and reproduced it in a manner that conforms with all the details which the author incorporated into it. Madeline Travers made a most likable Leontine, and Bliss Milford was a sympathetic and effective Rosalie, while Arthur Albro as Chu Chu, the killer, gave a mighty good characterization of a difficult role. The balance of the cast handled minor roles capably.

(*Continued on page 32.*)

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VITAGRAPH

"THE LURE OF A WIDOW"—Comedy — Monday, Oct. 11
Lucy adopts the widow's reeds to win a husband. She comes near being arrested for cruelty to children, but it all ends up in a big surprise and hearty laugh. Presenting NITRA FRAZER, WALLY VAN and CHARLES ELDRIDGE.

"LILLIAN'S HUSBANDS"—Three-Part Comedy — Tuesday, Oct. 12
Broadway Star Feature.
Lillian's girl friends get her into trouble when they suggest she pretend to be married to please her eccentric guardian. Guardian has to marry her himself to protect her from the "husbands" and it's fun from beginning to end. LILLIAN WALKER as Lillian.

"ON WITH THE DANCE"—Comedy — Wednesday, Oct. 13
A charming little comedy concerning a typical grandma and grandpa who visit their married daughter, who is tango-mad. Arguments pro and con, concerning the old and new styles of dances, follow, but the old folks can't resist the "Maxixe." JEWELL HUNT, MARY MAURICE and ARTHUR COZINE.

"THE THIRD PARTY"—Drama — Thursday, Oct. 14
Doctor neglects his young wife and misunderstands her friendship for a young society man. At a critical moment, the handwriting on two letters is proven identical and all ends happily. An all-star cast.

"HOW JOHN CAME HOME"—Comedy — Friday, Oct. 15
Jones finds his wife, who imagines herself a widow, has inherited a fortune, so he comes back to life in a hurry. He succeeds in establishing his identity just as his tombstone arrives at the door. Featuring MR. and MRS. SIDNEY DREW.

"THE RULING POWER"—Three-Part Drama — Saturday, Oct. 16
Broadway Star Feature
A powerful three-part production showing the benefits and happiness which Women's Suffrage brought to one family. EDITH STOREY, L. ROGERS LYTTON, LEAH BAIRD and all star cast.

SIX-A-WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE

"QUITS"—Comedy	MONDAY, OCT. 18
"THE GODS REDEEM"—Two-Part Drama	TUESDAY, OCT. 19
"BROWN'S SUMMER BOARDERS"—Comedy	WEDNESDAY, OCT. 20
"ON THE TURN OF A CARD"—Drama	THURSDAY, OCT. 21
"A SAFE INVESTMENT"—Comedy	FRIDAY, OCT. 22
"THE WOMAN IN THE BOX"—Three-Part Drama Broadway Star Feature	SATURDAY, OCT. 23

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SELIG OFF FOR COAST

Elaborate Plans Under Way for Filming Winston Churchill's "The Crisis"

William N. Selig, president of the Selig Polyscope Company, left Chicago last Wednesday evening, for Los Angeles, California, where he expects to spend several weeks at the beautiful Selig Jungle-Zoo which was recently completed by Mr. Selig's orders.

Mr. Selig has been in Chicago for several months, but has expressed his pleasure over again having the opportunity to visit his extensive interests in the Golden State. "The film business was never more flourishing than at present," said Mr. Selig in an interview before leaving Chicago for the West. "Motion picture productions are improving, and although it is more expensive now to film a meritorious play, nevertheless more people are daily attracted to the motion picture theater because of the worthiness of the average production. We have plans about all prepared for the filming of 'The Crisis,' Churchill's wonderful story of life before and during the Civil War."

Mr. Selig is promised a cordial welcome when he arrives on the Pacific Coast by his employes who, before Mr. Selig's departure for the East several months ago, presented him with a loving cup as a slight testimonial of their love and respect.

LUBINITES GO WEST

Edgar Lewis and Company Off for the Canyon to Film "The Great Divide"

PHILADELPHIA (*Special*).—Make-up came off early, scripts were folded up hurriedly and nearly the entire acting force at the Lubin plants at Betzwood, Indiana Avenue and Glenwood Avenue, ran over to the Broad Street Station to bid "pleasant journey" to Director Edgar Lewis and his group of sixteen, who left for the Grand Canyon of Arizona Friday, to begin work on the "exteriors" of "The Great Divide." A special car was attached to the through Chicago train and every detail for the comfort of the players was looked after under instructions from Messrs. Singhi and Lowry. Miss Clayton's state room was a bower of American beauty roses, while, in House Peter's room was a store of the Peter's brand of tobaccos and an abundance of "first aid tonic."

In addition to Director Lewis, Miss Clayton and Mr. Peters, there were Mary Moore, Marie Sterling, Warner Richmond, Hayden Stevenson, Ray Chamberlain and Ford. Oheck, four camera men, two carpenters and scenic artist. The company expects to be gone about three weeks, then to return to Philadelphia to complete the interiors of the play.

PATHE'S NEW STAR

Margaret Greene, who is being featured in "Nedra," the Pathe Gold Rooster play produced by Edward Jose from Geo. Barr McCutcheon's well known novel, is one of the better known of Broadway's younger stars. She is a New York girl and though only twenty-three years old, has held a series of remarkably fine engagements.

Among the plays in which Miss Greene has had prominent roles on Broadway are: "Tipping the Winner," at the Longacre Theater; "Seven Keys to Baldpate," at the Astor; "Broadway Jones," with George M. Cohan; "Ready Money," at the Maxine Elliott Theater; "The Fatted Calf," and "The Common Law." The new Pathe star was also Willard Mack's leading woman when he made his vaudeville appearance at the Palace Theater, New York.

KATHRYN OSTERMAN TO STAR

Kathryn Osterman, who made her film debut several months ago in a World Film production, has been engaged by the Equitable Motion Picture Corporation as a permanent feature of that company's productions during the forthcoming two years, during which time she will appear in four feature productions. It was after watching her work in the adaptation of Paul Armstrong's play "The Bludgeon," which was completed last week by Director Webster Cullison that the directors of the Equitable decided to offer her a long-time contract.

METRO NEW PICTURE PUBLICATION

The Metro Pictures Corporation began the publication last week of a new motion-picture publication called *Metro Pictures Magazine*. The first number contained twenty pages profusely illustrated with a cover page in colors drawn by Lambert Guenther. It will be published weekly under the personal direction of Arthur James as editor, with Merritt Crawford as managing editor, Henry James as business-manager and George W. Herbst as advertising manager. It will be sold at five cents the copy and its distribution will include the news stands.

FILM "SAINTS AND SINNERS"

Maurice Costello has begun work on one of his most important productions as a Vitagraph star called "Saints and Sinners," picturized by Ouida Bergere. Mr. Costello will have the part of a book worm who tries to emulate his more carefree neighbors with disastrous results. Van Dyke Brooke will be director of the production which will be released as a Broadway Star Feature in three parts. The supporting cast will contain Leah Baird, Adele De Garde, Garry McGarry, and Mr. Brooke.

HELEN ROSE GIBSON,
Kalem's New Helen in the "Hazards of Helen."

METRO'S NEWS FILM

Deal Completed By Which Metro Will Release Weekly News Film

One of the most important developments in the news-pictorial field occurred last week with the culmination of a deal whereby the National News Weekly is to be released in the future on the Metro programme. The contract was signed by Richard A. Rowland, president of the Metro Company, and H. P. Wayman, president and general manager of the National News Weekly. The news service will start with the current release of the News Weekly.

The plan of the National News Weekly is different from that of any other news pictorial now in the field and is worked in co-operation with over a score of newspapers in the leading cities of the United States. A list of these papers includes the New York *World*, Philadelphia *Public Ledger*, St. Louis *Times*, Milwaukee *Journal*, Buffalo *Enquirer*, Chicago *Evening Post*, Atlanta *Constitution*, Cleveland *Leader*, Omaha *Bee*, Cincinnati *Enquirer*, Dallas *News*, Baltimore *News*, Washington *Times*, New Orleans *Times-Picayune*, Detroit *Times*, Minneapolis *Journal* and Pittsburgh *Dispatch*. Contracts are being negotiated with papers in several other important cities where the National News has representatives. The plan of operation will be as follows: In every city represented a competent camera man will be stationed, who will work in co-operation with the city editor of the newspaper in that city to obtain five hundred feet of the most important news events of the week. This negative will be sent into Chicago, where enough will be used to make five hundred feet of film that will include the news events of importance of the whole nation, so that the local moving-picture theaters using the Metro programme will receive each week five hundred feet of news pictorial of purely local interest and five hundred feet that is national in its scope.

Each film will be known by the name of the newspaper in the city in which it is shown in conjunction with the words Metro Weekly. The idea for this service was originated by H. P. Wayman, who first organized a local news-pictorial service for the city of Chicago. It met with such great success that he has expanded the idea to cover the whole country.

ACTRESSES' CLUB PROGRESSING

The club for motion-picture actresses, the idea of which was started by Miss Lillian Tucker about three weeks ago, is progressing quietly but surely. The movement is being taken up and backed by people of influence in the motion-picture world, and although the plans are not yet ready for disclosure, actresses, producers, directors, publicity men, all are asked to keep the club in mind and to respond when a meeting is called either next week or the week following. More direct information may be secured from Miss Tucker at the Hotel Algonquin, or from Clara Whipple, who is assisting her, at the Equitable studio.

HARRY RAVER PRODUCING

Harry R. Raver, Itala's American executive, who introduced "Cabiria" here, will start active producing work next week. The organization is now being formed and plans will soon be announced. Percy Winter, formerly of Lubin, is among the directors who will stage Raver subjects.

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

Los Angeles (*Special*).—Plans for the ground-breaking of the twelve-acre tract at Culver City, where Producer Thomas H. Ince will erect a new $30,000 studio for the production of Ince-Triangle features, are assuming concrete form, and according to an announcement made from Inceville, the epoch-making event will take place in the near future. Architects have completed their plans for the structure work and various contractors are bidding for the job. Upon receipt of all of the bids work will immediately commence.

At last "Shanghaied" is completed and all the members of the Charlie Chaplin company are thankful. There have been many experiences in the making of this comedy. Not only were the players marooned at sea for a night, but two of them were nearly drowned in trying to reach shore. Many other trivial things, such as sea-sickness and the many hard falls and knocks, have made this production one long to be remembered by the members of the company. It will be the next release on the Essanay programme.

The work of Ollie Kirby, who is playing the heavy lead in "Stingaree," the first episode of which is now being made in the Glendale studios of the Kalem Company, is receiving favorable attention, and Miss Kirby is without doubt on the road to success.

Under the direction of Otis Turner, J. Warren Kerrigan has started to work in the leading role of Meredith Nicholson's serial story "Pennington's Legacy." The story is to be produced in five reels and the serial story run in *Collier's Weekly* in conjunction with the release of the film.

Mary Ruby, the little ingenue formerly with the Bosworth Company, has become a member of the Vitagraph forces and will be seen in the three-reel production of "The Wanderer," under the direction of William Wolbert.

Frank Campeau, who, with Dorothy Gish and Owen Moore, play the principal parts in "Jordan Is a Hard Road," has been re-engaged to play the feature part in a multiple reel Fine Arts film drama, which deals with the life of a notorious bandit. The scenario was conceived by Al. Jennings, the reformed outlaw, and he has based his story on a personal experience, while he was living the life of a bandit.

Immediately upon arriving in California for his long engagement with the Lasky Company as the star in the "Chimmie Fadden" series, Victor Moore hunted up the U. S. Consul and renounced his allegiance to his former country. He is now a regular "Native Son" and can lie about the climate, brag about the good roads and sing "I Love You California" with the best of them. He has only one grief, and that is his wife, Emma Littlefield, still keeps the New York license tag on their automobile.

The other day, Grace Cunard, leading woman with the Universal Company, who recently returned from the hospital and who is now appearing in the "Broken Coin" serial, received a white feather together with a letter "In Memory of ——." Grace was puzzled but another letter came enclosing an old programme of "The Princess of Patches," in which Grace appeared in the Part of Feather, at the age of thirteen. It appears that the gift came from an old friend who had been a member of the same company.

Minnette Parrett, the well known actress, has been engaged by Cecil B. De Mille as a member of the Lasky stock company.

From Father Will Whalen, Jackie Saunders, the Balboa girl, has received a most appreciative letter on account of her portrayal of the name part in the picturization of "Ill Starred Babbie." Father Whalen wrote the book from which the silent drama was adapted. He said that the Balboa production visualized his conception perfectly.

Upon the completion of "Jorden Is a Hard Road" at the Fine Arts Film studio, Dorothy Gish and Owen Moore with producer Allen Dwan, will depart for New York, where they will play the principal parts in a feature character drama laid in a New England atmosphere.

One of the novel features of the new brick and concrete producing plant of the Keystone Film Company, now under construction under the supervision of Mack Sennett, will be the day and night cafe which will never close after its doors are opened. The new eating place will be up-to-date in every detail and the service will be equal to that of any restaurant. The laboratory is in operation every night and during the winter, and much of the remainder of the year companies will be working all night. Lighting systems are being installed for this purpose and the need of a good cafe will be as great at night as during the day, and for this reason the new cafe will be opened.

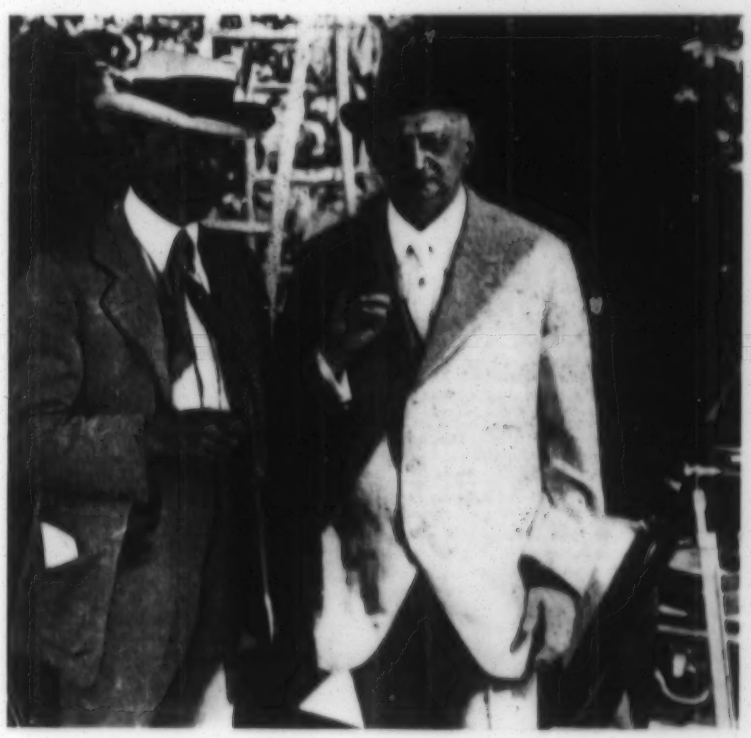
With the taking of the last scenes in the production of their ten-reel feature, "The Dumb Girl of Portici," the Smalleys this week started on the production of a five-reel story, a filmization of Booth Tarkington's novel "The Flirt." Marie Walcamp plays the title role, supported by Grace Benham and Antrim Short.

William S. Hart, the well-known exponent of Western character interpretations, with Clara William, his leading woman, have returned to the Ince-Triangle studios from the Majove desert, where they have been filming some important scenes from the current feature in which Hart is to be starred.

Members of the Kalem Company's Ham Comedies" company are enjoying the temporary swimming pool which has been erected on the grounds at the Hollywood studios. A tank eighteen by sixty-two feet holding four feet of water has been built for use in the making of "Ham Comedies."

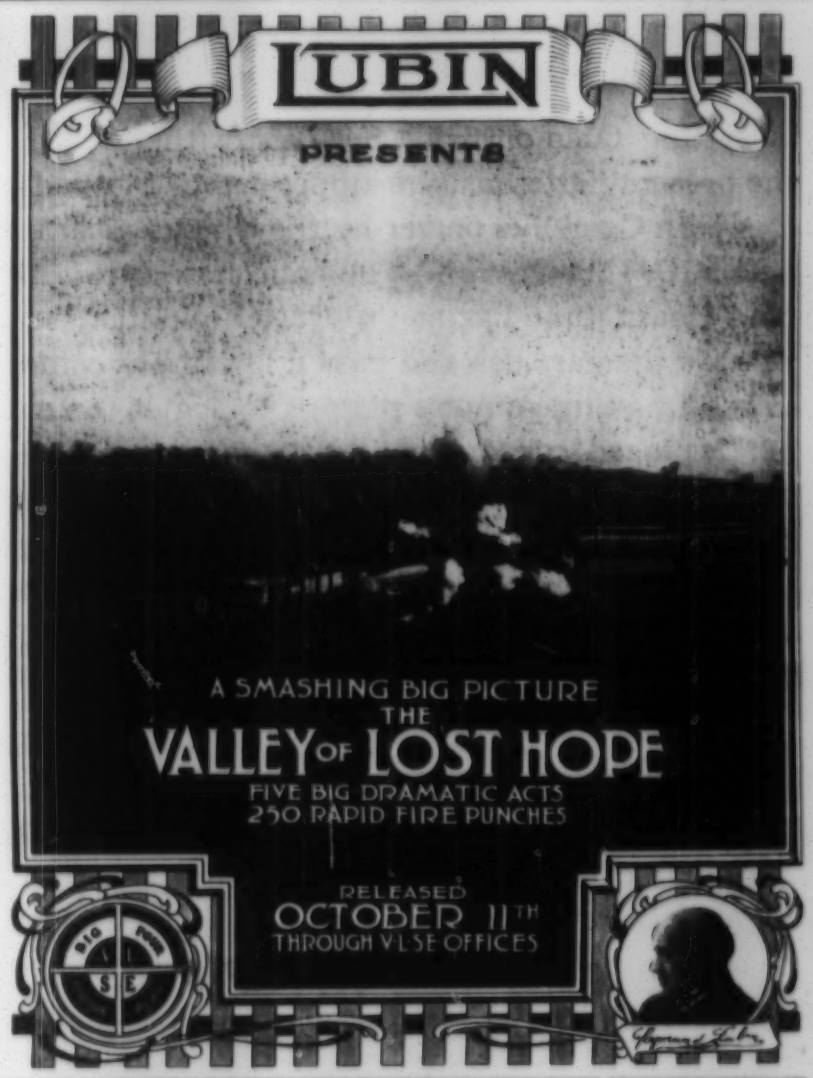
Lucy Blake, who recently joined the Balboa Company and is at present appearing as the "villainess" in the serial photoplay "Neal of the Navy," will soon be seen in a more congenial role. In private life Miss Blake is Mrs. William Conklin. Husband and wife play in the same picture.

One of the biggest sets ever built by the Lasky Company is now being erected for "Mr. Crex of Monte Carlo." It will represent the entire lower floor of the famous



DAVID W. GRIFFITH AND SIEGMUND LUBIN

The Director and "Pop" Were Snapped on Mr. Lubin's Recent Visit to the Fine Arts Studio at Los Angeles.



COMING METRO
PICTURES
Columbia Pictures Corporation
Presents
Mary Miles Minter
in
Emmy of Stork's Nest
A wonderplay in 5 acts
directed by William Nigh
A Proof of the Progress in the Art of Picture Making. A Drama for the Millions.
Released on the Metro Program Oct. 11.

HYPOCRITES

Is setting Ohio on fire. Seemingly the Board at the present time has the upper hand—clothed as it is with Czar-like power by the Ohio Legislature. But RIGHT will win. The opposition to this film by a Board that has so little discrimination as to reject a masterpiece and pass a low-brow comedy or a disgusting vampire picture, indicates the evils of "legalized censorship;" calls for more united action on the part of exhibitors everywhere to do away with such a condition; and incidentally gives to exhibitors, who are not restricted by the rulings of the Ohio Board, an opportunity to book the most talked-of film in America.

There are those who predict not only that the politicians who oppose HYPOCRITES will go down to defeat in the next election, but that every Ohio censor who votes against this film is digging his own political grave.

Bear this in mind, HYPOCRITES WILL PASS IN OHIO; and when it does, the Ohio exhibitors may well "book early" to avoid the rush.

B. BOSWORTH INC

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Adrienne in "A Celebrated Case" Address
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Current Release—Via Wireless In Preparation—At Bay

KLEINE WANTS COMEDY SCENARIOS

George Kleine is in the market for comedy scenarios of one and two-reel length. The Kleine organization has begun work on a series of short comedies and will pay attractive prices for available material. All manuscripts should be addressed to Scenario Department, George Kleine, 11 East Fourteenth Street, New York city.

PHOTOPLAY COURSE AT COLUMBIA

A course in photoplay writing has been added to the curriculum in the Extension Teaching Department of Columbia University. The course is to be given by Dr. Victor C. Freeburg.

LICENSED FILM RELEASES

Monday, Oct. 11.

(Bio.) Jealousy's Fools. Dr.
(Ess.) The Village Homestead. Three parts. Dr.
(George Kleine) Willful Peggy. Two parts. Dr.
(Kalem) The Dancing Doll. "Broadway Favorites." Three parts. Dr.
(Lubin) The Emerald God. Dr.
(Selig) The Sculptor's Model. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 81, 1915.
(Vita.) The Lure of a Widow. Com.

Tuesday, Oct. 12.

(Bio.) Blow for Blow. Two parts. Dr.
(Ess.) The Great Defeat. Two parts. Dr.
(Kalem) Queering Cupid. Com.
(Lubin) Romance of a Beanery. Com.
(Selig) The Foreman's Choice. Dr.
(Vita.) Lillian's Husbands. Broadway Star Feature. Three parts. Com.

Wednesday, Oct. 13.

(Bio.) Serge Panine. Three parts. Dr.
(Edison) The Widow's Breezy Suit. Com.
(Ess.) The Caulmated Nooz Pictorial. Cartoon-Com. A Scenic Subject on the same reel.
(Kalem) Voices in the Dark. Two parts. Dr.
(Knickerbocker Star Features) The Dragon's Claw. Special Feature. Three parts. Dr.
(Lubin) The Steadfast. Two parts. Dr.
(Vita.) On With the Dance. Com.

Thursday, Oct. 14.

(Bio.) The Dawn of Courage. Dr.
(Ess.) All Stuck Up. Com.
(Lubin) Man o' the Backwoods. Three parts. Dr.
(Mina) (Subject not yet announced.)
(Selig) The Chronicles of Bloom Center Series, No. 1. "Landing the Hose Reel." Three parts. Com.
(Selig) Hearst-Selig News Pictorial. No. 82, 1915.
(Vita.) The Third Party. Dr.

Friday, Oct. 15.

(Bio.) Pippa Passes. Dr. Biograph Reissue No. 19.
(Edison) Giadiola. Four parts. Dr.
(Ess.) Broncho Billy's Parents. Western. Dr.
(Kalem) The Law at Silver Camp. Two parts. Dr.
(Lubin) Belle of Barnegat. Dr.
(Vita.) How John Came Home. Com.

Saturday, Oct. 16.

(Bio.) The Inevitable. Dr.
(Edison) The Little Saleslady. Dr.
(Ess.) The Reaping. Three parts. Dr.
(Kalem) A Test of Courage. Episode No. 49 of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) The Price of Pies. Com.
(Selig) In the Midst of African Wilds. Jungle-Zoo. Dr.
(Vita.) The Ruling Power. Two parts. Dr.

UNIVERSAL FILM RELEASES

Monday, Oct. 11.

(Broadway Universal Feature) The Man of Shame. Five parts. Dr.
(Nestor) Some Fixer. Com.

Tuesday, Oct. 12.

(Gold Seal) The Kiss of Dishonor. Two parts. Modern. Dr.
(Imp) Bashful Glen. Com.
(Rex) The Healing of Mary Brown. Fairy story.

Wednesday, Oct. 13.

(Animated Weekly) No. 188.
(L-Ko) Under New Management. Two parts. Com.
(Victor) (No release this day.)

Thursday, Oct. 14.

(Big U) (No release this day.)
(Laemmle) The Girl of the Dance Hall. Three parts. Western. Dr.
(Powers) Lady Baffles and Detective Duck in "When the Wets Went Dry." Com.

Friday, Oct. 15.

(Imp) (No release this day.)
(Nestor) And the Best Man Won. Com.
(Victor) A Kentucky Idyll. Two parts. Dr.

Saturday, Oct. 16.

(Bison) The Yellow Star. Three parts. Underworld. Dr.
(Joker) No Babies Allowed. Com.
(Powers) The Vengeance of Guido. Dr.

MUTUAL FILM RELEASES

Monday, Oct. 11.

(Amer.) Let There Be Light. Two parts. Dr.
(Falstaff) Capers of College Chaps. Com.
(Novelty) Miss Trillie's Big Feet. Burlesque.

Tuesday, Oct. 12.

(Beauty) Billie—The Hill Billie. Com.
(Gaumont) Seeing America First. No. 5. Sc.
(Gaumont) Keeping Up With the Joneses. Com.
(Than.) The Scoop at Belville. Two parts. Com.-Dr.
(Than.) Down on the Phoney Farm. Cartoon.

Wednesday, Oct. 13.

(Novelty) Gold Bricking Cupid. Com.
(Rell.) The Bread Line. Three parts. Dr.

Thursday, Oct. 14.

(Centaur) Stanley's Close Call. Two parts. Dr.
Bostock Animal Picture.
(Falstaff) Bing Bang Brothers. Com.
(Mutual Masterpicture) The Miracle of Life. American. Four parts. Dr. No. 42.
(Mutual Weekly) No. 41, 1915.

Friday, Oct. 15.

(Amer.) Profit From Loss. Dr.
(Cub) Taking a Chance. Com.
(Mustang) Two Spot Joe. Two parts. Dr.

Saturday, Oct. 16.

(Beauty) Aided by the Movies. Com.
(Than-o-Play) The Long Arm of the Secret Service. Three parts. Dr.

CAPTAIN HARRY LAMBART,
Of Mirror Films, Inc.

PACIFIC COAST NEWS

(*Continued from page* 31.)

gambling casino at Monaco with its several gambling salons and cafes.

The California studios of the Vitagraph Company have just shipped for release the three-reel feature "Cal Marvin's Wife," produced by Ulysses Davis and featuring William Duncan and Mary Anderson. This, by the way, is Miss Anderson's first western picture and from all reports she has lived up to her well-earned reputation as a clever actress.

Robert Harron, who created the part of the younger "Stoneman" in the Griffith success, "The Birth of a Nation," has been assigned to portray the principal part in a Fine Art Films production, from a story by Eleanor Talbot Kinkead, author of the popular novels, "The Invisible Bond," and "The Courage of Blackburn Blair."

Frank Schade, "Keystone Fritz," the jolly rotund comedian, and Miss Frida Fedderson were united in marriage on Sept. 14th, in Los Angeles. After a trip to the San Francisco Exposition the happy couple returned to the pretty new bungalow which Mr. Schade recently purchased.

H. P. Caufield, business manager of the Universal's Pacific Coast plant, has left for New York, where he is to spend several weeks before returning to his work on the West Coast.

Max Asher, Milburn Moranti, William Franey and several members of the Curtis Joker Company of the Universal Pacific Coast Studios, recently took part in an all-star programme arranged by the Woodmen of the World at Alhambra, Cal., for the purpose of gathering funds for their Christmas donation to the poor.

Robert Brunton, noted throughout the country but especially in the Middle West as an artistic director of the first calibre, is the latest acquisition to the ranks of Producer Thomas H. Ince. He arrived this week and is now expediting his duties as chief technical director.

J. VAN CARTMELL.

"THE CLOSING NET"

(*Continued from page* 28.)

The story is unusual and exciting. It deals with Frank Clamart, the illegitimate son of a wealthy man, brought up in an orphan asylum, and who, on reaching maturity, becomes an exceedingly clever thief. In order to escape the police he goes to Paris and is immediately taken into the inner circle of a band of society thieves. He falls in love with Leontine, the beautiful woman of the band, and in robbing a house in company with her they forget everything but their love and become careless, with the result that Clamart is shot in order that Leontine may escape. It develops that the house that he has attempted to rob is that of his wealthy half-brother, whom his dead father has commissioned to look for him, saying that he can be identified by a peculiar birthmark on the wrist. Frank is brought back to health by his brother's beautiful wife, who persuades him to lead a straight life. In the meantime, however, Chu Chu has robbed her of her jewels, and Frank forces him to give up his loot. This starts a feud between the two, Chu Chu saying that nothing but Frank's life will satisfy him. The balance of the picture is taken up with the unique and elaborate vendetta of these two. Frank forces Chu Chu over an embankment in a speeding automobile. Chu Chu wounds Frank with a pistol shot, and at last there is a hand to hand encounter between the two which seems to be going in Chu Chu's favor when Rosalie, a chauffeuress also in love with Frank, appears and shoots Chu Chu with Frank's revolver. A few short scenes follow depicting the realization of the love story between the two, and the picture closes with the usual happy ending.

E.

Hall, N. Y

RICHARD RIDGELY

Author and Director - - Edison Co.

of the following 4 and 5 reel features

THE WRONG WOMAN **TRAGEDIES OF A CRYSTAL GLOBE**

EUGENE ARAM **SHADOWS OF THE PAST**

and the five reel feature

THE MAGIC SKIN to be released Oct. 13.

BRIEFS OF BIOGRAPHY

"I sometimes picture," said Marc MacDermott, Edison, speaking of himself, "a long, lean youth, full of enthusiasm, joining a company of players who proposed to try their tortures on the far interior of Australia where there were then no railroads; with three melodramas in their repertoire and very little cash in their treasury. Lord! what a tragic happy-go-lucky trying time that was, to start at daybreak with the company on the inside of the coach and the scenery out, a journey of say eighty miles or more in a tropical climate. We would arrive in the evening at the very small town, have a hasty, indigestable supper at a weird, awful-looking shanty they called a hotel, a still more hasty adjustment of crude scenery—our scenery—at the 'Hall' by the members of the company. Then, while all the actors dressed and made up, our 'orchestra'—a pianist—played and played and played. Oh! those days of discomfort always and salary never.

"Afterwards—long afterwards—when I was established with a first-class company with all the surroundings of comfort and refinement—the lean youth and the rest seemed like a ghastly dream.

"As to my going into pictures, I think that my many visits long ago to the vaudeville houses in London, where pictures were then shown, had a great deal to do with it. I was keenly interested in them always. The work of the French artists appealed to me especially."

That is the simple manner in which Marc McDermott, acknowledged one of the most artistic and popular of screen leading men, describes his own career. The Edison leading man, who has to his credit some of the best remembered bits of picture portrayal, interpretations that remain in the minds of the spectator far after most pictures are forgotten, has a retiring sensitive personality. His remarkable versatility on the screen is the result of years of experience in the classic drama, in Shakespeare, in Suderman's plays, and with such associates as Richard Mansfield and Mrs. Patrick Campbell.

Picture patrons remember some of these examples of versatility. There was the Edison feature, "A Deadly Hate," where he played a dual role, one the noble brother, the other the mind-tainted, snarling outcast twin. His crafty villain of "Shadows from the Past" was oiliness of the most unctuous and subtle kind. His dreamer-student, "Eugene Aram," picturized all that heart is capable of, while those who saw his "Sherlock Holmes" of the stage know what to expect in the forthcoming Edison feature by Lee Arthur, "The Mystery of Room 13," in which he is featured.

Filmdom's New Helen

There may be more daring misses in motion pictures than Kalem's new Helen, but after having witnessed the feats performed by her in "A Test of Courage," and "A Mile a Minute," two October releases, it would be difficult indeed to convince us of that fact.

Her full name is Helen Rose Gibson and because she is the daughter of a railroad engineer and has spent all her life in a railroad atmosphere, the most recent addition to the Kalem forces is well qualified to assume the central role in the "Hazards of Helen Railroad Series."

Although Miss Gibson is a newcomer to motion pictures, she has taken to the screen just as naturally as a duck takes to water. She loves motion picture work and, as a consequence, her work shows it.

Miss Gibson's father boasts of the fact that his daughter is just as much at home in the cab of a locomotive as any engineer. By the same token, the chief dispatcher of one of the roads running out of Los Angeles pronounces her one of the best telegraph operators that ever pounded a key.

Nevertheless, Kalem's new Helen regards her accomplishments modestly and since they aid her in imbuing her characterizations with realism, is glad she possesses them. Right now, Miss Gibson is filled with a determination to become one of the screen's foremost stars and, inasmuch as she possesses ability and personality, in addition to ambition, it is safe to predict that she will eventually attain her goal.

A Friend of Young America

Everett McNeil, one of the ablest members of the Vitagraph scenario staff, is a veteran at the writing game, his specialty being juvenile fiction. For many years Mr. McNeil has been famed and beloved among the youngsters of America and England; for his entrancing fairy stories by the very young children, and for his thrilling adventure tales of pioneer days by the boys and girls in their teens. "Dickon Bend-the-Bow, and Other Wonder Stories," is the best known of his many books of fairy tales, while "In Texas with Davy Crockett," "The Boy Forty-Niners," "The Hermit of the Culebra Mountains," "The Lost Treasure Cave," "With Kit Carson in the Rockies," "Fighting with Fremont," and the "Cave of Gold," are the more popular of his adventure yarns. The Philadelphia *North American* recently published, serially, "The Totem of Black Hawk," a thrilling tale of pioneer days in Northwestern Illinois and of the Black Hawk War, now in book form, this story is having a large sale. The *Girls' World* has just concluded another serial, "Buried Treasure."

When photoplay writing became a recognized profession, Mr. McNeil was attracted to it and soon had scores of successful scenarios to his credit. Finally he joined the staff of the Vitagraph Company. The love and friendship which the Vitagraph "kiddies" have for Mr. McNeil is a matter of studio notice. Little Audrey Berry and Bobby Connelly are especially friendly with him. Mr. McNeil makes his home in historic Greenwich Village, and his happiest moments come when, at the close of a busy day at the big Flatbush studios, the children of his neighborhood gather affectionately about him and beg, "Tell us some stories!"

SIDNEY SMITH is now directing the Bloom Center comedies at the Selig Pacific Coast studios.

KINDLY OLD Richard Purdon, dean of the Kalem players, is particularly delighted with his role in the forthcoming Kalem series, featuring Marguerite Courtot, "The Ventures of Marguerite." "Dicky," as he is affectionately called, and Miss Courtot are great friends, and in the series the former will appear as Peter Enright, Marguerite's guardian.

MARIN SAIS, the charming Kalem leading lady, experienced a close call the other day when the pony she was riding while taking part in one of the scenes of a forthcoming episode of "Stingaree," stepped into a mud hole. Although thrown heavily, Miss Sais escaped with a few minor bruises. "Stingaree" is based upon the novel by E. W. Hornung, author of "Raffles."

HERE'S a little exercise hint to directors who have idle time on their hands. Try inducing an elephant to grab a leopard and throw it out of the scene over her back, and then rescue her mistress. Director Thomas Santschi filmed this scene in the Selig Jungle-Zoo drama, "In Leopard Land." It is scheduled for release Saturday, Oct. 23.

FRANK POWELL

THE SCREEN CLUB

GEORGE B. SEITZ

Patheplaywright

The Exploits of Elaine — The Galloper
The New Adventures of — The Spender
J. Rufus Wallingford — The Beloved Vagabond

KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF

THE MAN IN THE MOON

ADDRESS SCREEN CLUB

ALFRED VOSBURGH

LEADING MAN

Direction: REAVES EASON

AMERICAN COMPANY

ASHLEY MILLER

FEATURE PRODUCTIONS

Houseboat Arkady, Huguenot Yacht Club — New Rochelle

Now directing Mr. Arnold Daly's new serial

Frank H Crane

Director — Peerless Features

ADELE LANE

UNIVERSAL FILMS

Direction, BURTON KING

EDWARD JOSE

Independent Producer
(Pathe Release)
In Preparation—"THE CLOSING NET"

The King Is Dead!

Long Live the King!

King Philip II of Spain has been dead more than 3 centuries.

But his spirit has been reincarnated "IN THE PALACE OF THE KING," F. Marion Crawford's great masterpiece.

Essanay has brought to life the old Spanish court, with its thrilling love romances, intrigues and royal plots in this 6 act photoplay.

It is a great spectacular pageant with 5,000 persons appearing in costumes — knights and ladies, soldiers and peasants.

The all star cast includes Richard C. Travers, E. J. Ratcliffe, Nell Craig, Arleen Hackett, Lewis Edgard, Ernest Maupain, Lillian Drew, Sydney Ainsworth and Thomas Commerford. Directed by Fred E. Wright.

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ESSANAY

1333 Argyle Street, Chicago

George K. Spoor, President

FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

The question of titles for photoplays is a serious one. Of Course, this does not apply to photoplays adapted from short stories or novels, for the titles—and they are rarely bad—are already supplied and the names of novels and short stories are more frequently the result of much study and thought. But the original title of the original photoplay, verily, there is room for improvement there! A majority of these original titles are too long, many of them are not comprehensive and two out of three start with the adjective "the." The appealing title, the comprehensive title, the title that means something, the title that has pulling power, such titles are not numerous but they are desirable. Whether it is the fault of the writer of the original photoplay, the photoplay editor, or the manufacturer, is immaterial. The fact remains that titles of photoplays are not what they should be and that more time, thought, and study devoted to photoplay names will mean added attractiveness and worthiness.

* * * *

Some manufacturers, not all by any manner of means, are slipping back into the custom of two and three years ago when submitted manuscripts were held about three months before a decision was reached. This policy, in our opinion, should be attributed to a lack of system. Rarely does the editor of a first class magazine hold a manuscript over three or four weeks without making a report to the anxious author. Those photoplay editors who ask for stories should be expeditious in making a report on manuscripts. Some years ago, one or two editors, notably the Lubin editorial department, acknowledged by printed postcard the receipt of a manuscript. The postcard read something like this: "We acknowleige receipt of your manuscript, 'The Human Soul,' and same will receive our earliest consideration." Perhaps a revival of the custom would have a tendency to still the complaints daily received by the Editor of this Department and others. It might be wise to invest in postcards and letter thereon just about the length of time it will take to arrive at a decision on a particular story. In this way, good feeling will be fostered among the writers, and consequently the Editor will profit by this cordiality.

* * * *

Edwin Williamson, a photoplay author, writes interestingly from the viewpoint of a beginner along the line mentioned above. "My first effort to write a photoplay resulted in what I called a comedy. After a number of trips out and back I decided that it was not a comedy. My fourth effort was a drama and was purchased by Gaumont on first offering last January. I have written eight since then without landing one of them. One company kept a story of mine nearly four months and wrote me quite a nice letter about it. Another company kept one over three months and others over two months, returning them with printed rejection slips. I have had some experience in newspaper writing and have had a few timely articles published in magazines. I am not in the least discouraged. The come backs do not worry me at all. I have fully made up my mind to become a successful photoplay author. I am not at all dependent on my literary efforts. If I was, I would starve to death. I am turning out a new script every two weeks, and have the happy knowledge that they are original whether good enough to suit the fastidious tastes of the editors or not." Comedy is a strange article. What you think may be comedy may be tragedy. The man or woman who can write comedy—not witticisms, but action that will screen as comedy, has no need to seek other sources of maintenance. Good comedy, real-for-sure fun, is rare indeed in Filmland!

* * * *

Monte M. Katterjohn, the Hoosier photoplaywright, not to mention his past performances in an editorial capacity, is now writing five-reel original stuff for Ince features. Painting a vivid pen picture of his surroundings, and stating that Inceville, Cal., is among the picture colonies of the world, Katterjohn writes: "Mr. Ince holds the belief that the true motion picture story is written especially for the screen. He does not look with favor on old books and plays as suitable screen material. By saying that I see the end of the fiction writer's balmy days," writes Katterjohn, "I mean that some of the forthcoming Ince, Griffith, and Sennett productions will set a very high standard, with stage and picture stars, that other producers will realize that the big author's name does not mean a thing in the way of box-office receipts; that they will realize that story, direction, star and exploitation are the four essentials to a picture; that, after all, Chester Bivalve, of Bloomberry, can write a better picture story than can Booth Randolph Morris, author of fifty published novels; that the true picture play is the story written especially for the screen, and that the public does not care a rap who writes the story, just so long as it is pleasing. Learning all these things, other manufacturers will be ready and anxious to pay the trained scenario writer real wages instead of giving fabulous sums to fiction writers who feel themselves above the motion picture drama.

"The trouble just now is that so many producers do not know what to-morrow is going to bring in this matter of stories. They are waiting for men of brains to show them the way. I am sincere about this. Probably I am telling a company secret when I say that more than two dozen five-reel subjects have been produced by Mr. Ince, not one of which is an adaptation. Though I always held the belief that the true motion picture story was the one written especially for the screen, I had begun to doubt if it was possible to train enough scenario writers to the task and felt that a certain amount of adaptation stuff would always be required. But my nose is back in joint. From now on, the fiction writer is going to deliver the goods or quit drawing picture royalties." Monte Katterjohn has had wide experience as a script editor and author, and his arguments will be read with interest. The day of fiction adapted for film purposes has not yet ended, nor will it be until all the more popular novels are screened. The reputation of the published novel, the reputation of the author, etc., have led to the belief that the "six best sellers" in book form will prove the six best sellers in filmland. In some cases this has proven true. In others, principally because the story did not lend well to adaptation purposes, there have been a woful disappointment. We believe the time is coming when the novelist and short story writer will have to qualify as a photoplaywright. To-day they draw royalties and the humble "hack" does the perspiring.

* * * *

"Would you read two or three of my scenarios; I think your criticisms would help me in my endeavors to achieve success." We invariably say "no," for the reason that we have no time to read and criticise scenarios, and also the reading of scenarios is of little benefit to the beginner. Reading and criticising a worthless story is of little benefit to anyone excepting the "Professor" who pockets the "fee." We have repeatedly advised beginners to study the screen for practical technique, to study some standard textbook for form, and then, if they have original ideas for good stories, to write out those ideas. Practise makes perfect, experience is the best teacher—those old copybook maxims hold good. In order to become a writer you must write. In order to become an evolver of plots you must plot, and all the criticism and revision of manuscripts is not going to teach you anything. You must learn to stand on your own resources and not to depend on others for your success.

* * * *

Giles R. Warren, the well-known director and author, is in Texas filming some special scenes with an eye to local color. Mr. Warren not only directs feature plays, but he is also an author and adapter of note. "I do not think that enough care is taken in many motion picture adaptations," stated Mr. Warren in a recent interview. "I have noticed that many picturized stories are straying far afield. Certainly when the novel does not lend itself readily to adaptation, when there is not enough action in the plot, then the adapter must use invention. But during the past few weeks many film versions of popular novels have been released in which it will be noticed that action readily adaptable to the screen has been lost in old-time camera tricks. It is

(*Continued on page* 38)

WALLINGFORD'S DEBUT

Famous Character Makes Bow in Pathe Serial—"Sunshine and Tempest"—Julius Steger in Feature

"THE BUNGALOW BUNGLE"

The First Episode of a New Serial Called "The New Adventures of J. Rufus Wallingford." Produced by the Whartons for Release on the Pathe Programme.

Blackie Daw	Max Figman
J. Rufus Wallingford	Burr McIntosh
Violet Warden	Lolita Robertson
Onion Jones	Edward Connor
Benzy Falls	Harry Mainhall

Judging from the initial episode, this new Wallingford serial promises great amusement and entertainment. Though the story of the first installment is very slight, the picture has been mighty well produced, with a rough-and-tumble fight that is not only realistic but excruciatingly funny. Max Figman makes a thoroughly delightful Blackie Daw, and Burr McIntosh displays the suave, smooth unctuousness of George Randolph Chester's mythical character in a manner so convincing that one almost imagines that he has just stepped from the pages of the book. In fact, throughout the whole cast the Whartons should be highly commended for the excellent judgment they have shown in their selections. The individual members are not only typical of the mythical characters in the story, but they are also good actors.

In this serial a new Wallingford is seen. Instead of the "con" man out to fatten his own pocket he is using his ability to aid the unfortunate. In this case it is a young girl whose father has been ruined by a crowd of financial sharks, among them being a young man called Benzy Falls, who has invented a portable bungalow. Wallingford invests in the company and is then able to sell it improvements on the invention for the sum of $125,000. A wealthy farmer then appears and orders 500 of the portable houses, but just as delivery is to be made Onion Jones comes on the scene and shows that the company has infringed the patents of the company he is supposed to represent. A compromise is effected and Falls eventually pays out as much money as he had taken from Violet Warden's father. The wealthy farmer proves to be Blackie Daw and Onion Jones turns out to be another member of the Wallingford clique. If the following episodes are as entertaining as the first this should prove to be a mighty good and mighty profitable serial picture. E.

"THE MASTER OF THE HOUSE"

A Five-Part Original Drama Written by Arthur James and Featuring Julius Steger. Produced by the Equitable Motion Picture Corporation. Under the Direction of Joseph A. Golden. for Release on the World Film Programme, Sept. 27.

Frederick Hoffman	Julius Steger
Allistor	Austin Webb
Mrs. Hoffman	Grace Reals
Bettina	Margot Williams
The Son	Ralph Morgan

Again we have our old, old friend, the eternal triangle in the same old dress and with the same old actions. This time it is a designing young woman who is successful in breaking up the happy home, aided and abetted by the elderly husband, who, tired of prosaic married life desires a fling at the gay life of the city in company with a young and beautiful companion. Of course in the end he realizes the awful mistake that he has made, learns the true character of his second wife and finally after casting her off and going through the divorce courts a second time is able to effect a reconciliation with his wife and children.

The picture was well produced. Joseph A. Golden taking care that everything in the way of beautiful settings, both interior and exterior that could possibly add to the attractiveness of the picture from an artistic side were incorporated. The photography also in many cases helped to make one forget the ancient vintage of the theme and plot. The acting of Julius Steger was up to his usual high standard of excellence, although one missed the throaty voice in the emotional scenes. Margot Williams as the designing young girl did some exceedingly pleasing work and her magnetic attractiveness was used to good effect. The other members of the case handled minor parts in a capable and pleasing manner. E.

"SUNSHINE AND TEMPEST"

A Three-Part Drama Featuring Florence Tempest and Marion Sunshine. Produced by the Gaumont Company as a Rialto Star Feature. Under the Direction of William Haddock. for Release on the Mutual Programme, October 6.

Carol	Florence Tempest
Phebe	Marion Sunshine
Nancy	Flavia Arcaro
Dave Talbert	Sidney Mason
Hal Flager	John Reinhardt
Spivey	Henry W. Pemberton
Juanita	Louise Kent
Old Man Ashby	James Levering
Fletch Bird	Jack Hopkins

As may be judged from the title this is a story of contrasts and one in which the contrasts are sharply and distinctly drawn. In theme and plot it takes one back to the days when Charles Reid and his thrilling pen pictures of life were considered one of the best sellers. That it is a Charles Reid type of story given a modern setting does not detract in the least from its value and though the setting is in the Tennessee mountains with all the old familiar standbys of Tennessee mountain stories incorporated into the plot, still it has been given a slant that makes it somewhat different from the usual run of stories of this class. And furthermore, it has been well directed, capably acted and excellently photographed.

Among the poor white trash of the Tennessee mountains two girls are in love with the same man and naturally only one can be successful. After they have been married long enough to have two baby girls the man deserts his wife for the other woman, taking one of the twins with him. His life is not happy and he leaves her to go to the city where he is killed in a drunken brawl and his baby daughter is adopted by the wealthy sheriff of the county. The deserted paramour puts a "conjur" or curse on the deserted wife with the result that she loses her mind and becomes half witted. The time then jumps to the period when the young girls reach adolescence. One has everything she desires and the other is in the deepest poverty and ignorance. She is forced to support her mother by the operation of an illicit still which she works in conjunction with her lover. The brother of the paramour who has died in the meantime, informs the sheriff of the location of the still and the lover is captured and sent to prison. The girl in the city has a continual longing for the mountains and at last runs away, obtaining a position as school teacher. A dual love story is introduced and after several complications the two sisters are brought together and learn their relationship. The love stories materialize to the concrete stage of marriage and after all of the trials and tribulations have been effectually dissipated the usual happy ending follows. E.

PENN. CENSOR REVERSES DECISION

The Pennsylvania board of censorship has reversed its decision relative to the showing of the V-L-S-E features "Mortmain" and "The Blindness of Virtue," and these two pictures are now being shown throughout the state. In condemning "Mortmain" the board took a very unique stand, saying that it was unsuitable for the screen because it was too intensely dramatic. The V-L-S-E were prepared to take the case to the highest court in the state, but after an informal discussion with persons well known in the world of art and letters, including the editor of the Philadelphia *Public Ledger* and an editor of the Saturday Evening *Post*, the board agreed to permit the showing of the pictures. Lawyers of the Essanay Company were able to convince the board that there was nothing objectionable in any way in "The Blindness of Virtue," and that it was in fact an extremely powerful sermon.

WORLD FILM'S ACTIVITIES

The activities of the World Film Corporation's stars and directors include Clara Kimball Young in a new play under the direction of Albert Capellani, the name of which will shortly be announced; Holbrook Blinn and Alice Brady in "The Rack," a tense drama of love and jealousy under the direction of Emile Chautard; Barbara Tennant and Edwin Arden in "The Grey Mask," under the direction of Frank Crane, and Robert Warwick in "The Sins of Society." James Young is producing a weird Chinese story called "The Spirit of the Joss House" in which Clara Kimball Young will be starred.

CASTING PATHE FEATURES

There has been so much favorable comment on the excellence of the casts in the pictures produced by George Fitzmaurice that he has been prompted to announce to the trade that the casting of his last two features, "Via Wireless" and "At Bay," was done by Ouida Bergere, who also prepared the scenarios for both of these Broadway successes.

Miss Bergere is not only doing the casting of the Fitzmaurice pictures, but also has entire charge of the casting for the productions of Edward Jose, another of the Pathe producers.

THE NEW Charles K. Harris picture "For Sale a Baby," which is being produced by Perry N. Vekroff at the Kinemacolor studio at Whitestone, and which is being released through the World Film, is not only a study on the subject of race prejudice. It is a melting pot in itself. In its cast and directing force are representatives from four nations of Europe, some of whom belong to the warring nations. Arthur Donaldson, who plays the leading role of "Jacob Cohen," the pawnshop keeper, is Swedish. Sonia Maselle, the charming Russian girl who plays "Rachel Cohen," Jacob's wife, was born in Warsaw, and was held a political prisoner in the land of her birth before she came to America. Mr. Vekroff, the director, is a Bulgarian. Camille Dalberg was born in Germany, and is half German. The other members of the company, including Florence Hackett, the vampire woman; Gazelle Marche, the ingenue; Mrs. Dora Adamas, Jack Johnston and George Henry are Americans.

PARAMOUNT PROGRAM
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LAURA HOPE CREWS
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"BLACKBIRDS"
A PHOTO-MELODRAMA —FITTING SUCCESSOR TO MISS CREWS' PREVIOUS PHOTOPLAY THE LASKY-BELASCO PRODUCTION
"THE FIGHTING HOPE"
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presents the favorite, Edward Earle, in 3 acts

"The Land of Adventure"

There's something about "The Land of Adventure"—possibly it is the spirited acting of Edward Earle—that makes it like the much-liked "adventure out of a book." In brief, it's bright, entertaining and ripples with a lighter side—an amusing aspect—of two young soldiers of fortune who go to a revolution-torn South American republic to smooth out things.

Director Harry Beaumont has ingeniously worked in some novel effects. It's the favorite, Edward Earle, in a thoroughly fitting and likable role—"something different." Also Margaret Prussing, Jean Dumar, Johnnie Walker, Julian Reed, Harry Linson and Mrs. Erskine. Friday, October 22.

"Cartoons in the Country," one of those animated Grouch Chasers and Killers. Cartoon-comedy by Raoul Barre. 1000 feet. Wednesday, October 20th.

"The Broken Word," featuring Herbert Prior, Yale Benner and Grace Williams. Direction Frank McGlynn. 1000-foot drama. Saturday, October 23rd.

GENERAL FILM COMPANY'S REGULAR SERVICE

Vitagraph
STAFF WRITERS

EDWARD J. MONTAGNE
"The Goddess" Adaptation
"Wheels of Justice" 4-Reel Original
Comics—"My Lady's Slipper" 4-Reel Adaptation

GEORGE H. PLYMPTON
"Save the Children" Comedy
"The Locked Door" and "The Fire Fighters"
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CHARLES E. RISSE
"They Loved Him So"
"The Little Trespasser"
"Some Duel" etc.

ANNE MAXWELL
"On the Turn of a Card"

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Reconstructor of "From Out the Big Snows"
"The Making Over of Geoffry Manning"

FRED H. JAMES
Reconstructions: "An Innocent Sinner"
"When the Flesh is Weak" "The Missing Clue"
Ilsky, the Inventor"

WILLIAM B. COURTNEY
—Editor of Subtitles—

HAROLD W. HOADLEY
Picturizations and
Original Comedy Stories

LEADING
EDISON DIRECTORS
CURRENT RELEASES

Richard Ridgely
"The Magic Skin"
5 Parts—October 13

John H. Collins
"The Ploughshare"
4 Parts—October 1

Langdon West
"The Unwilling Thief"
3 Parts—October 8

Will Louis
"Black Eyes"
October 6

Edward C. Taylor
"When Conscience Sleeps"
September 25

Bob Walker
EDISON
STUDIO

RAYMOND McKEE
EDISON COMPANY Per. Address SCREEN CLUB

TOM WISE ON SCREEN

"Blue Grass" Presents the Star—Warwick in World Feature—Helen Ware in The Price

"BLUE GRASS"

A Five-Part Drama Featuring Tom Wise. Produced by the Equitable Motion Picture Corporation under the Direction of Charles Seay for Release on the World Film Corporation Programme, Oct. 10.

Colonel Taylor ..... Tom Wise
Virginia, his daughter ..... Clara Whipple
Wilfred Warren ..... George Soule Spencer
Morgan Taylor ..... Ray Tuckerman
Kelley ..... Frank Beamish

There is nothing to distinguish "Blue Grass" from the hundreds of race track stories and plays that have gone before except laughing genial Tom Wise. He is the saving grace of the whole production, which has little that is original in the matter of story. In these days of de luxe photoplay production, able direction, elaborate settings, realistic truth as to details and excellent photography are to be expected, and it is only their absence that is noticeably commented upon. Charles Seay, the director, has turned out a remarkably good picture and one that it is not possible to criticize from an artistic and technical standpoint. He has taken and developed the material at his disposal in an excellent and admirable manner and has succeeded in obtaining some remarkably realistic race track scenes. In fact, they are so realistic that one is almost thrilled as the horses come galloping down the back stretch and can almost hear the thunder of their hoofs on the yielding track and the madly excited shouts of the thronged grandstand. Furthermore, he has depicted with great truth and detail the manners and customs of an old-school Southern gentleman and has incorporated several little touches of local color that shows that he was born south of Mason and Dixon's line. Taken through and through, the picture is a good example of what a good director can do with poor or mediocre material.

But when all is said and done it is the magnetic geniality of Tom Wise that holds the interest of the spectator. Throughout the whole picture it is his delightfully-entertaining characterization that keeps the picture from entering the soporific class. Clara Whipple in the leading feminine role was pleasing and properly girlish, while George Soule Spencer gave his usual capable performance. The supporting cast was good and the photography and settings excellent.

The story deals with the trials and tribulations of a horse-racing Kentucky Colonel. His first horse, My Lady, wins her race, but is fouled and injured so that she can never race again. The redoubtable Colonel takes her back to the farm and breeds her. In the course of two years her offspring Blue Grass is ready for the track. The plot and counterplot have so developed that the Colonel is on the rocks of bankruptcy with everything depending on the result of the race. Needless to say, Blue Grass wins even though he had been left flat-footed at the post. The various complications are speedily cleared away and the picture closes with the marriage of the Colonel's daughter and her wealthy young lover. F.

"THE FLASH OF AN EMERALD"

A Five-Part Photo Drama Picturized and Produced by Albert Capellani for The World Film Company. To Be Released Oct. 3.

Lucius Waldeck ..... Robert Warwick
Victoria Allison ..... Dorothy Fairchild
Sonia Mercer, her chum ..... Jean Stuart
Mrs. Watson ..... Julia Stuart
Madeline, the granddaughter ..... Georgia May Fursman
Marie, Mrs. Weston's maid .. Clarissa Selwynne
Phillipa Ford ..... June Elvidge
Morton Conway ..... Paul Gordon

Rather a novel way of commencing a picture is the method used by Albert Capellani with this recent production of his. He is sitting at his desk when Robert Warwick comes in and asks what he has for him to do. Director Capellani hands a scenario to his leading man which he starts to read. Then the story starts, or maybe it would be more to the point to say that some action starts in showing a robbery which has nothing whatever to do with the emerald except that it proves Waldeck a gentleman crook, to be a better hand than he does in the theft of the emerald, which follows.

The emerald which the story tells about is pinned at the throat of Mrs. Watson when it first comes into the life of Lucius Waldeck. Mrs. Watson is taking her invalid granddaughter to St. Ann de Beaupre to pray for the little girl's return to health and they are both in the lobby of a hotel when Waldeck sees the emerald and wants it. As Mrs. Watson is desirous of having a maid for the child she asks the clerk at the hotel if he knows of one. The inquiry is overheard by Waldeck and he sends for his accomplice to apply for the position. Of course she is given it and then begins immediately to spy, for the thief. When they arrive in Canada, where they are going for this cure, Waldeck follows close behind and by the aid of Marie, as she is known, he gets in the room where the emerald is kept and proceeds to chloroform Mrs. Watson, the child, and his accomplice. He slips on the roof as he is leaving and in that way is discovered by two girls who give the alarm. It is found that he has killed the little girl and stolen all the jewelry that Mrs. Watson had. The girl who was posing as maid leaves with him and their escape is successful.

Waldeck now starts a new way, on his return to New York, to meet his present needs and that is to pose as a Russian nobleman who has been exiled. He succeeds in making Phillipa Ford love him. This he uses for his escape, but is betrayed by his old friend who helped him steal the jewels. However, they all come to a bad end and Mrs. Watson is revenged for her granddaughter's murder by the suicide of Waldeck.

There is nothing new about the plot but the end—ah! when Warwick finishes the reading of the scenario he tosses it back to his director saying that he would not do such a part. His work in the picture was very well done. However, it is a shame that he couldn't do as good crook work in the emerald case as he did in the prologue.

Clarissa Selwyne does well as the adventuress and Julia Stuart as Mrs. Watson was most sympathetic. The cast was good, the direction good in most places and it is too bad that the piece itself it not stronger, finer and more original. H.

"THE PRICE"

A Five-Part Adaptation of George Broadhurst's Play of the Same Name, Featuring Helen Ware. Produced by the Equitable Motion Picture Corporation, Under the Direction of Joseph A. Golden for Release on the World Film Programme, Oct. 3.

The Girl ..... Helen Ware
The Artist ..... Wilmuth Merkyl
The Physician Jame ..... James Cooley
The Artist's Wife ..... Blanche Douglas

"The Price" is another one of those interminable expositions of the eternal triangle with a setting in an artist's studio and given a thoroughly good emotional interpretation by Helen Ware. Without doubt Miss Ware is one of the greatest emotional actresses developed by the American stage and her work in pictures is almost as effective as that behind the footlights. However, Miss Ware is possessed of a particularly winning smile, which was not at all evident in the picture. Whether she forgot it and left it behind in her dressing room at the theater, or whether it was the fault of the director for not giving enough close-up views, it is hard to determine. Still the lack of the smile is to be regretted and missed. The play teems with tense emotional scenes and it is hardly necessary to state that Helen Ware made the most of each and everyone of them. In pictures much of the emotional tensity is lost and for this reason the picture cannot be as effective as was the spoken drama. It may be remarked that in making adaptations from the stage to the screen that the author's individuality is practically lost. Plots are plots and themes are themes and without the aid of the spoken word to give the individuality of thought and expression the work of one man differs little from that of another. This holds true of "The Price." It would take a keen student of the drama to tell after viewing the picture whether it was the work of George Broadhurst or Tom Jones. Producers must learn that subtitles have a far greater use than a mere explanation of the action, and that in the case of an adaptation from the stage the original lines of the play can be used to great effect. Had this been done with "The Price" it would have been a much greater success than it is. As it stands with the exception of Miss Ware's acting it is impossible to class it better than the ordinary feature production. By this it is not meant that it falls short of being a good artistic and technically well produced picture for the settings are elaborately beautiful and the photography soft, clear and clean cut. In some cases the tinting could have been greatly improved upon a light green effect, being used for several scenes that was anything but attractive.

Little need be said about the story. An artist who in his poorer days marries his landlady's daughter finds when he becomes prosperous and famous that she can never rise to a position higher than his housekeeper. He falls in love with his pretty secretary and she thinks she returns his passion until she meets a wealthy physician. The artist has a weak heart and when he learns of her contemplated marriage, drops dead. The girl marries the physician, but the artist has foolishly left a diary behind telling of his great love for the girl. The wife on reading this determines to revenge herself, and taking a position in the physician's household as housekeeper instills the germ of jealousy in the young girl's mind. The germ grows and prospers and at last brings about a separation, but later it is found that the jealous wife of the artist had read more from the diary than was written there and finally there is a reconciliation. E.

E. H. Calvert, one of Essanay's leading directors, has gone on a hunting and fishing trip to the Ozarks, in Southern Missouri, after several months of strenuous work. Mr. Calvert is an expert with the gun, having been one of the best marksmen in the army. A West Point man, he retired as a captain after fourteen years' service, to go on the stage.

FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR
Sept. 2	Famous Players	The Incorrigible Dukane	John Barrymore
Sept. 6	Famous Players	Esmeralda	Mary Pickford
Sept. 9	Lasky	Out of Darkness	Charlotte Walker
Sept. 13	Lasky-Belasco	The Case of Becky	Blanche Sweet
Sept. 16	Morosco	Peer Gynt	Cyril Maude
Sept. 20	Lasky	The Explorer	Lou Tellegen
Sept. 23	Bosworth	'Twas Ever Thus	Elsie Janis
Sept. 27	Lasky	Voice in the Fog	Donald Brian
Sept. 30	Famous Players	The Fatal Card	Hazel Dawn and John Mason
Oct. 4	Famous Players	Zaza	Pauline Frederick
Oct. 7	Famous Players	The Girl of Yesterday	Mary Pickford
Oct. 11	Famous Players	The White Pearl	Marie Doro
Oct. 14	Lasky	Blackbirds	Laura Hope Crews
Oct. 18	Lasky	The Chorus Lady	All Star Cast
Oct. 21	Lasky	The Secret Sin	Blanche Sweet
Oct. 25	Morosco	The Yankee Girl	Blanche Ring
Oct. 28	Famous Players	The Masquerader	Hazel Dawn
Nov. 1	Lasky. By arrangement. Morris Gest	Carmen	Geraldine Farrar
Nov. 4	Famous Players	Still Water	Marguerite Clark
Nov. 8	Famous Players	Madame Butterfly	Mary Pickford
Nov. 11	Famous Players	The Red Widow	John Barrymore
Nov. 15	Famous Players	The Prince and the Pauper	Marguerite Clark
Nov. 18	Famous Players	The Mummy and the Humming Bird	Charles Cherry
Nov. 22	Lasky	Chimmie Fadden out West	Victor Moore
Nov. 25	Pallas	A Gentleman from Indiana	Dustin Farnum
Nov. 29	Famous Players	Bella Donna	Pauline Frederick

V-L-S-E, INC.

Corrected up to Monday, Oct. 4.

July 12	Vitagraph	Crooky Scruggs	Frank Daniels	5
July 19	Essanay	The Blindness of Virtue	Edna Mayo	5
July 26	Selig	A Texas Steer	Tyrone Power	5
Aug. 2	Lubin	The Climbers	Gladys Hanson and Geo. S. Spencer	5
Aug. 9	Vitagraph	Chalice of Courage	Myrtle Gonzalez and William Duncan	5
Aug. 16	Essanay	A Bunch of Keys	June Keith and Johnny Slavin	5
Aug. 23	Selig	House of a Thousand Candles	Grace Darmond and Harry Mestayer	5
Aug. 23	Vitagraph	Wheels of Justice		4
Aug. 30	Lubin	Ring Tailed Rhinoceros	Raymond Hitchcock	4
Sept. 6	Vitagraph	Mortmain	Robert Edeson	5
Sept. 10	Lubin	The Great Ruby	Octavia Handworth and Beatrice Morgan	5
Sept. 13	Essanay	The Man Trail		5
Sept. 18	Vitagraph	The Man Who Couldn't Beat God	Maurice Costello	5
Sept. 20	Selig	The Circular Staircase	Eugene Besserer and Guy Oliver	5
Sept. 20	Lubin	Tillie's Tomato Surprise	Marie Dressler	5
Oct. 4	Vitagraph	Dust of Egypt	Edith Storey and Antonio Moreno	5
Oct. 11	Essanay	In the Palace of the King	Richard Travers	5
Oct. 11	Lubin	The Valley of Lost Hope	Romaine Fielding	
Oct. 18	Selig	A Black Sheep	Otis Harlan, Grace Darmond, and Rita Gould	5
Oct. 25	Lubin	The Rights of Man		
Nov. 1	Vitagraph	The Turn of the Road	Joseph Kilgour and Virginia Pearson	
Nov. 15	Selig	Sweet Alyssum		5
Nov. 15	Vitagraph	Heights of Hazard	Charles Richman and Eleanor Woodruff	
Nov. 29	Vitagraph	The Caveman	Robert Edeson	

WORLD FILM CORPORATION

Sept. 13	Brady	The Ivory Snuff Box	Holbrook Blinn
Sept. 20	Shubert	Evidence	Edwin August, Lillian Tucker
Sept. 27	Shubert	Little Mademoiselle	Vivian Martin
Sept. 27	Armstrong	The Lure of Woman	Alice Brady
Oct. 3	Shubert	The Flash of an Emerald	Robert Warwick
Oct. 10	Brady	The Family Cupboard	Holbrook Blinn
Oct. 17	Shubert	The Code of the Mountains	Mollie King
Oct. 24	California	Salvation Nell	Beatriz Michelena

GENERAL FILM FEATURES.

(Three Parts.)

AUGUST.

Kalem. The Masked Dancer. With Anna Orr.
Knickerbocker Star. Capital Punishment.
Lubin. It Was to Be.
Edison. Shadows from the Past. Four parts.
Essanay. The Woman Hater.
Essanay. Hearts and Roses.
Lubin. A Species of Mexican Man.
Selig. The Strange Case of Talmai Lind.
Edison. The Slayer Student.
Vitagraph. The Tigress.
Vitagraph. Hearts Ablaze.

SEPTEMBER.

Lubin. The Phantom Happiness.
Edison. The Way Back.
Essanay. The Whirlpool.
Essanay. Caught.
Kalem. The Vanderhoff Affair.
Essanay. The Crucible.
Lubin. The Irish in America.
Selig. 'Neath Calvary's Shadows.
Edison. What Happened on the Barboda?
Vitagraph. One Performance Only.
Essanay. A Mansion of Tragedy.
Kalem. The Man Servant.
Vitagraph. West Wind.
Knickerbocker Star. The Purple Night.
Lubin. The Red Virgin.
Selig. The Jungle Lovers
Edison. Hansom's Folly.
Essanay. The Scapegoat.
Essanay. The Circular Path.
Kalem. The Call of the Dance.
Lubin. A Desert Honeymoon.
Edison. Her Happiness.
Vitagraph. Front Out of the Big Snows.
Kalem. The Guilt.
Vitagraph. Through Troubled Waters.
Knickerbocker Star. The Dragon's Claw.
Lubin. Voices From the Past.
Edison. The Ploughshare.

METRO PICTURES CORP.

May 9 Cora (Rolfe).
May 17 The Middleman (London).
May 24 Four Feathers.
May 31 Her Own Way (Popular Plays and Players). Florence Reed.
June 7 Fighting Bob (Rolfe). Orrin Johnson and Olive Wyndham.
June 14 My Best Girl (Max Figman and Lois Meredith).
June 21 Always in the Way (Mary Miles Winter).
July 12 Marse Covington (Edward Connelly).
July 19 The Right of Way (William Faversham).
Aug. 2 Sealed Valley.
Aug. 9 The Second in Command (Francis Bushman).

KLEINE-EDISON SERVICE.

Sept. 1 The Woman Next Door (Drama) (Kleine).
Sept. 8 The Money Master (Drama) (Kleine).
Sept. 15 The Fixer (Comedy) (Kleine).
Oct. 6 Vanity Fair (Drama) (Edison).

PATHE "GOLD ROOSTER" FEATURES.

September.

The Galloper. The Jester.
Via Wireless. The Spender

"THE MORNING AFTER."—A VIEW OF THE RUINS OF THE FAMOUS PLAYERS' STUDIO.
James Durkin is the Director Who is Ruefully Surveying the Damage Wrought by the Flames.

KALEM COMPANY

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In the powerful Four-Act "BROADWAY FAVORITES" Feature

THE APACHES OF PARIS

Introduced in this country by Mr. Smith, the famous "Dance of the 'Apaches,'" which he and Miss Hamilton present in this production, took the country by storm a few years ago. The revival of the dance now taking place, coupled with the reputations of Mr. Smith and Miss Hamilton, and the powerful story, make this an exceedingly strong offer.

Released Monday, Oct. 18th. Unusually striking 1, 3 & 6-sheet 4-color Lithographs

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A Burlesque Comedy

When Bud and his pal consent to pose for a picture called "Adam's Ancestors," they little dream of the peck of trouble in store for them. Here is a sure-fire laugh-producer.

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Selig

"CHRONICLES OF BLOOM CENTER"

"Landing the Hose Reel" is first of the Series of "The Chronicles of Bloom Center." The release date for "Landing the Hose Reel" has been changed to Thursday, October 21st. Film reviewers claim a new style of screen comedy has been discovered. In three parts, released through regular service, Thursday, October 21st.

OTHER BOX OFFICE WINNERS

"THE BRAVE DESERVE THE FAIR" A Selig Special in two reels, with Tom Mix and his hazardous feats. Released Monday, Oct. 18th.

"THE STAGE COACH GUARD" A Selig Western Drama in one reel carrying a strong plot and exciting action. Released Tuesday, Oct. 19th.

"IN LEOPARD LAND" A Selig one reel Jungle-Zoo Wild Animal Drama with Marion Warner. Released Saturday, Oct. 23d.

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BUCK PARVIN IS HERE

Van Loan's Delightful Character in American Mutual Feature — "Neal of the Navy" Continues Strong Pace

"MAN AFRAID OF HIS WARDROBE"

A Three-Part Adaptation of Charles E. Van Loan's Story of the Same Name, Featuring Arthur Acord and Anna Little. The First of a Series To Be Known as the Buck Parvin Stories. Produced by the American. For Release on the Regular Mutual Programme, Oct. 2.

Buck Parvin ..... Arthur Acord
A. Lester Hale ..... E. Forrest Taylor
Myrtle Manners ..... Anna Little
James Montague ..... Lawrence Peyton

Forming a cleancut delightful comedy, the first of the Buck Parvin stories to be produced in pictures is thoroughly enjoyable in every way, shape and manner. It is well produced, excellently photographed, and exceedingly well acted. It has taken moving picture manufacturers a long while to realize that there is more good cleancut comedy going to waste right in their own studios than was ever imagined in the absurd slapstick that has held the screen for so long. And the strange part of the matter is that it took an outsider to discover it and even after it was discovered it took a manufacturer a long while to realize the fun making possibilities of the Charles E. Van Loan Buck Parvin moving picture stories. They in themselves are exceedingly funny and now that they are being put into pictures they are funnier still.

Arthur Acord in the leading role of Buck Parvin is only called upon to do that which he has been doing since he went into moving pictures, act the part of a good cowboy in a lifelike realistic manner, and in this offering he does not diverge from the well beaten path. Anna Little in the leading feminine role is pleasing at all times and E. Forrest Taylor as A. Lester Hale handles a most difficult part in an able and convincing manner. These stories are so adaptable to moving picture production that it would be strange indeed if the director failed in any of the main essentials in their production. To know that he has not, it is only necessary to look at the picture. It is ably staged with the settings well chosen and the stage business well devised and worked out. The photography throughout was most excellent.

The story deals with the trials and tribulations of an imaginary director. The powers that be have foisted on him as leading man, an actor who has made a great reputation in Western roles on the legitimate stage. He is possessed of a particularly fine Western cowboy outfit including a beautifully embossed and silver mounted Mexican saddle and bridle and a pair of Angora chaps that would be the envy of any old timer that ever rode the range. When it comes to acting in the pictures, however, where realism is given full sway the actor with the beautiful clothes refuses to take the risks that the director calls for, for fear of spoiling his apparel. As a result, his screen appearance is a rank failure and the powers that be back in New York put it up to the director to get them out of a ruinous contract. The director conspires with Buck Parvin and the stunts that that poor actor is ordered to do would be enough to discourage a regular screen performer let alone an actor fresh from the laudation of the legitimate stage. At last he quits in disgust, thus breaking his own contract and departs in high dudgeon for the East and civilization. E.

"NEAL OF THE NAVY"

Episode Five, Six and Seven of This Popular Serial, Produced by Balboa and Released on the Pathe Programme. Written by William Hamilton Osborne and Adapted for the Screen by Douglas Bronston with Lillian Lorraine and William Courtleigh, Jr., in the Feature Roles.

The promise of the early episodes in this serial is maintained in the three episodes under consideration, the pictures proving interesting and entertaining at all times, besides having an elaborate and realistic production. The scenes set aboard the United States war ships are particularly interesting and are responsible for much of the popular approval that the picture has received. The acting throughout is of the best. Lillian Lorraine and William Courtleigh, Jr., being pleasing and convincing at all times.

Episode number five is called "The Message From the Past," and tells of the attempt of Hernandez and his pals to obtain possession of the mysterious packet of papers giving the location of Lost Isle, which is Annette's only inheritance from her father. His first plot is foiled and later when Annette attends a dance aboard a United States war ship he again captures her. She is rescued the second time by Neal. In drying out the packet before the fire that night the heat brings out the latitude and longitude of the treasure island, and preparations are at once begun to go in search of it. Inez, the intimate friend of Annette who is in the power of Hernandez, apprises him of the fact and he and his pals take passage aboard the same ship. During the voyage the crew mutiny and Hernandez is about to obtain possession of Annette when her assailant is seized by Hernandez's strange brute man servant and hurled into the shark infested sea. Annette locks herself in the wireless room and sends out an S. O. S. The United States Cruiser Jackson gets the call and Neal at the head of a group of sailors quells the mutiny.

The Sixth episode is laid on the island of Martinique and is called "The Cavern of Death." In this Annette and Neal are captured by Hernandez, who has ingratiated himself with a notorious band of smugglers, and confined in a cavern far beneath the surface of the earth. The arch villain obtains the map of Lost isle and determines to make way with Annette and Neal. The smuggler shows him how by means of a concealed mine the whole face of the cliff can be blown up, destroying the cavern and everything that it contains. A native pearl diver comes to the surface in one of the pools in the cavern and seeing Annette and Neal bound there frees them and shows them how to escape by the under water passage. Just as they emerge into the outer air the cliff is blown up and slides into the sea. It was a mighty good explosion.

"The Gun Runners" is the title of the seventh episode. Hernandez in great need of money conspires with the junta of some South American revolutionist to supply them with arms. Annette and her party have been forced to land in the country undergoing the terrors of civil strife, and Neal's ship has also been sent there to protect American interests. Hernandez and the revolutionists attack Annette's house and Neal hurrying to the rescue with a party of sailors is wounded and captured. Hernandez secretly hurries away with all of the members of Annette's party as prisoners. The fight between the sailors and revolutionists was a good melee. Throughout all of the three episodes reviewed the photography was of a high order of merit and the exterior settings well selected. E.

PHOTOPLAY AUTHORS REAL AND NEAR

(Continued from page 34.)

the duty of the photo-playwright when adapting short stories and novels to retain the atmosphere at least. The atmosphere is an important item and arouses feelings of satisfaction on the part of those who, originally fond of some particular novel, visit the motion picture theater to see that favorite story filmed. There seems to be a little of the any-old-thing-will-do-just-so-we-get-it-across spirit prevalent among certain writers, and this spirit is reflected sometimes in production. Before attempting the work of adaptation the photoplay author should try and enter into the spirit of the original novelist, should have a conception of what the works of that novelist mean to the multitude, should not deliberately change the names of characters, of places, etc., called for in the book, and should by every means possible endeavor to foster the types of characters called for. Unless this rule is followed, the filming of standard novels will sooner or later become a joke."

* * * *

In the past we have enjoyed a rather primitive type of photoplay hero. We have loved to delude ourselves by the actions of the strong man; we demanded a kind of hero with whom we could identify ourselves and so the photoplaywright, in the past, has not strayed far afield in the hero type. But a change will be noted in the future. The wise photoplay author, catering to public taste, will find that the primitive hero stuff is beginning to pall, that the public wishes the satisfaction of intellect in photoplays instead of vanity. The hero will change from the man who has fought up through society and ended by fitting in with it entirely, to the man who struggled against society and was beaten. Stories which deal unsentimentally with life will find a sale in the future, if we can look at the present break up of European thought as a warning our photoplay stories promise an era of realism which we have never had. If, on the contrary, we become involved, or the heat of the European contest reaches across the Atlantic, it is probable that we will so in for gladness in photoplay literature, as our photoplay writers seem to be doing, and continue to feed ourselves with romantic mush. Just the same, the photoplay with the so-called "punch" very frequently a stereotyped situation, is waning in popularity. The quiet every day sort of story, the pretty story, the story of true heart interest with a new type of hero, is arriving.

KLEINE CORNERS COMEDIANS

George Kleine has added considerably to his comedy company, headed by Bickel and Watson, which at the present time contains practically every type of comedian known to the American theater. Recently the well-known vaudeville team of Crimmons and Gore were added following the engagement of Snitz Edwards and Maxfield Moree. Snitz Edwards will be remembered for his work as the leading comedian in "The Queen of the Moulin Rouge," "The Silver Slipper," "The Man Who Stood Still," "High Jinks," and other well-known musical comedy productions. He weighs just one hundred and two pounds and will make a splendid foil for Florence Morrison, who tips the scales at more than three hundred. Crimmons and Gore have a brand of slap stick all their own, and Maxfield Moree does the polite Broadway "souse," or the vacant-eyed lunatic with equal ease and humor.

FLORENCE ROCKWELL IN "BODY AND SOUL"
THE NOVEMBER RELEASE NOW NEARING COMPLETION. GREAT SCENIC BEAUTY HAS BEEN ADDED TO THIS PLAY'S DRAMATIC STRENGTH
THE FROHMAN AMUSEMENT CORPORATION, WILLIAM L. SHERRILL, President, 18 East 41st Street, New York

REVIEWS OF LICENSED FILMS

The Girl Who Didn't Forget (Biograph, Sept. 25).—Tells the story of a girl, who, after making a success on the stage, does not forget the boy who was in love with her in her country home. It is a nice picture, strong in places, and is well done. The character of the girl is pleasing. B.

Affinities (Essanay, Sept. 25).—People are tired of the ordinary life, being always with their wives, and therefore at the country club where this comedy, by Mary Roberts Rhinhart, is laid parties known as Affinity Parties, are started in which every man takes some one else's wife for a picnic. In the first one that is attempted at this Summer place, the husband sneaks off with the other man's wife, and the other man sneaks off with his. By a mishap they miss the last car home, and then steal the automobile of the other man. The situations are funny, and, as a whole, the picture is amusing. B.

The Auction of Run-Down Ranch (Selig, Sept. 25).—The story of a ranch, which is to be auctioned off, and that is disposed of to a man who thinks there is oil in it. The oil came from the trick of a wife who found her husband hiding some strong drink, and filled the bottle with kerosene. The bottle was broken, and this is where the oil came from that the buyer thought was coming up from the ground. It is a nice picture and very enjoyable. No big laughs, but many little ones. B.

Lululand (Lubin, Sept. 28).—Showing the strength of superstition on the negro of the tropics in a comedy which brings in the desire of marriage to a person of wealth. The cast is entirely negro, and it is not done in bad form. B.

Back to the Primitive (Vitagraph, Sept. 24).—A comedy delightfully done by Sidney Drew and Mrs. Drew. Jimmie Platt decides that the regular life at a Summer hotel is too gay and artificial, and therefore goes to the woods with his wife where they start the life of the primitive man. The wife discovers by the article, where her husband first got his idea, that primitive man did not cook the meat that he killed, and that he also slept on the ground. She therefore destroys all the bedding and the tent, throws all the cooking things out, and tells her husband what they must do. This ends her husband's desire, and they return to the hotel. It is done in real Drew fashion—i. e., charmingly. B.

The Fable of the Through Train (Essanay, Sept. 22).—The picturized George Ade "Fables in Slang" still continue to be the best and most high class single-reel comedies on the market, and the current release is no exception to the rule. A large part of the comedy is brought forth by the inimitable sub-titles, which in every case are excruciatingly funny. The story deals with the life of two young girls, one who married a malefactor of great wealth, and the other a man who was a rank failure in a business sense. It is the experiences of these two, told twenty years after marriage that furnishes all the humor. Anna May Walthall, Anzinette Moore, Willis Belmont, and Eugene Acker handled the leading roles most acceptably. E.

When Wires Crossed (Lubin, Oct. 1).—A mere coincident which at first seemed rather questionable to the wife of the candidate for mayor relieved a situation which would have put the candidate in a bad light before the public, and would have caused the scandal desired by the men he was fighting. It was a planned badger game, which was foiled by the crossing of a telephone wire on which the candidate's wife was put by central. A fairly interesting single-reeler, well staged. B.

The 'Cello Champion (Lubin, Oct. 2).—Billie Reeves in a one-reel comedy where he takes the place of the great 'cellolst and enjoys the caresses of some pretty girls only, however to be exposed and pitched in to the street by the suitors of the girls, whose company he had been enjoying during the evening. B.

Tony and Marie (Lubin, Sept. 27).—It might have been bigger, and it might have been beautiful, for the Italian nature with which it deals offers a field of romance which is hard to equal. Tony and Marie are married in Italy, and Tony comes to "the Land of Promise," America, where he becomes a street singer. He is implicated in a theft, of which he is innocent and sent to jail. Marie, who has become a mother, arrives, and finds Tony in prison, and is forced to take care of the child herself until, through the confession of the guilty man, Tony is set free. It is done in one reel. B.

An Unexpected Romance (Essanay, Sept. 24).—Another house is mortgaged, and the agent is, because of the refusal of the daughter to marry him, going to foreclose. However, just as the sheriff is removing the furniture from the house the holder of the mortgage arrives on the scene and falls in love with the little daughter, and withholds foreclosure proceedings. Of course they marry. B.

An Unseen Enemy (Biograph, Reissue, No. 16, Sept. 24).—A Reissue directed by D. W. Griffith. The enemy is truly unseen to the girls, whose house is being robbed, for a revolver comes through a hole in the wall, and all that can be seen by the girls is the black-handed glove, which holds it. The situations are tense, and the picture, as a whole, is gripping. B.

The Law of Silver Camp (Kalem, Oct. 11).—A Western story of love. This time the hero is a railroad surveyor, and the villain a coach driver, who is angered because the railroad is being put through his part of the country. The girl's father is shot by the coach driver early in the picture, but the law of Silver Camp protects the man who draws his revolver first. The girl takes the law into her own hands, and goes out to kill the coach driver, but is prevented from this by the railroad man. The action is quick, and is done with care which makes the picture worth while seeing. B.

Adam's Ancestors (Kalem, Oct. 19).—A single-reel slapstick comedy of the usual type, which includes in the cast Duncan and Morris. It is funny in spots. B.

The Man in Hiding (Kalem, Oct. 20).—The story of a young man who is about to marry a girl whom his father, The Man in Hiding, objects to. The boy is taken to the country, where he meets a country girl, and compromises her and marries her in order that she may be shielded from disgrace. It is a tragedy, indeed, and not of the highest type, for it ends without any real nicety. The picture is hurried in action. B.

A Mile a Minute (Kalem, Oct. 22).—Being a part of the "Hazards of Helen," it is a thriller of the railroad world, and the new Helen, in Helen Gibson proves to be very satisfactory. Miss Gibson is capable of many things, for she is an expert at the hazards she is forced to undertake, and does them with a great deal of ease. This part of "the hazards" is about two railroad thieves whom Helen is capable of handling. B.

Dreamy Dud at the Old Swimmin' Hole (Essanay, Cartoon Comedy, Sept. 29).—Dud dreams again, and an amusing dream it is, too, of fish, diving, swinging, mermaids, eels, police, and himself. B.

Rags and the Girl (Vitagraph, Sept. 29).—Maurice Costello and Mary Maurice are featured in this one-reel drama. Costello as a wealthy broker is robbed of his clothes while fishing, and is forced to wear the rags of the thief. He meets Mdry Maurice, as the girl, and takes her from her work, where she has been abused by her employers. She is taken in by the family of the broker, and sent to school on the condition that he marry her when she has been there a year. This he swears to on the Bible, and while he swears to it the picture ends. It gets away from the usual aims and the main ending. B.

STUDIO GOSSIP

HARRY MILLARDE, who produced the three-act Kalem drama, "The Net of Deceit," secured some unusually thrilling scenes for this production through cooperation with General John Foster of the Florida National Guard. Thanks to General Foster, Millarde was enabled to film a submarine mine explosion, among other unusual scenes.

THAT success is not a little due to the fact that Director Frank H. Crane succeeded in the rare achievement of securing an all-American cast for "The Family Cupboard," his latest World Film production. San Franciscans predominate. The director, Frank H. Crane, is a "Native Son," so, too, is Holbrook Blinn, the star of the film play. Mr. William A. Brady who produced the original drama was also born in San Francisco, where he and Mr. Blinn commenced, as boys, a joint career which is having such a pleasant culmination in the annals of the silent drama. Frances Nelson, who plays the female lead—an artful vaudevillian whose wiles disrupt a family—is a Missourian; and John Hines, who figures prominently in the cast, is a pure American. It is a fortunate case of an all-American cast in an all-American drama. The original drama was written by Owen Davis, also an author of American birth.

G. D. MCINTYRE, formerly General Manager of the Sales Company, has been appointed assistant director to Barry O'Neill, now making "Bought" at the World Film studios. Mr. McIntyre was on the staff of William A. Brady and thus combines both motion picture and stage experience.

LITTLE VIVIAN LELAND, popular as a classic dancer, will be seen as the "Queen of the Nymphs" in the Pluragraph Company's production, "Diana," in which Mlle. Valkyrien and Paul Swan are starred. Oscar Lund staged the production.

A NUMBER OF American eagles are a recent addition to the Selig Jungle Zoo. "Leo," a big African lion, was a member of the party that journeyed from Chicago to the Coast.

DIRECTOR LLOYD B. CARLETON is staging a one-reel adaptation of Charles Belmont Davis's story, "The White Light of Publicity," at the Selig Los Angeles studios. Bessie Eyton and Edward Piel have the leading roles. The story concerns a press agent who cooked up a scandal involving an actress and an actor who had befriended her.

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